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ABSTRACT

This training manual was designed to provide information and support to Head Start teachers, staff, and parents in the area of emergent literacy. The first section, "What is Emergent Literacy and Why Should We Do It?" addresses the concept of emergent literacy, identifying six key elements: (1) learning to read and write begins very early in life; (2) reading and writing develop concurrently and interrelatedly in young children; (3) literacy develops from real life situations; (4) children learn literacy through active engagement; (5) being read to plays a special role in literacy development; and (6) learning to read and write is a developmental process. This section further discusses why emergent literacy should be part of an early childhood program. The next three sections are training modules. The first module, "Working with Families," emphasizes helping parents/families design a home literacy environment, respond to children's literacy behavior, and become comfortable with their own literacy development. The second module, "Classroom Environment and Practices," helps Head Start teachers prepare classrooms to support emergent readers and writers, select materials, and integrate literacy into all the activities. The final module, "Supporting Emergent Literacy Practices at the Local Level," assists Head Start staff and parents in conducting their own workshops. (AA)

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Head Start Emergent Literacy Project

Training Manual

Module #1 - Working with Families

Module #2 - Classroom Environment and Practices

Module #3 - Supporting Emergent Literacy Practices at the Local Level

Head Start Emergent Literacy Project
University of Idaho

PS 024078

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About the Training Modules

The Head Start Emergent Literacy Project has developed three training modules for the purposes of providing information and support to Head Start teachers, staff, and parents. Each of these modules are designed to be used for further training at the local Head Start centers along with our four videos.

The first training module is entitled "Working with Families." Its emphasis is on helping parents/families design a home literacy environment, respond to children's literacy behavior, and to become comfortable with their own literacy development.

The second training module is entitled "Classroom Environment and Practices." This module will help Head Start teachers prepare classrooms to support emergent readers and writers, select materials, and integrate literacy into all the activities.

The final training module is called "Supporting Emergent Literacy Practices at the Local Level." We have designed this module to assist Head Start staff and parents in conducting their own workshops once they return from our training.

It is our desire that each of the training modules will provide you with a wealth of information to further the emergent literacy activities in your programs. If we can be of any further assistance, please do not hesitate to contact us.

Sincerely,

The Authors

Appropriate and Inappropriate Practice for 4-and 5-Year-Old Children

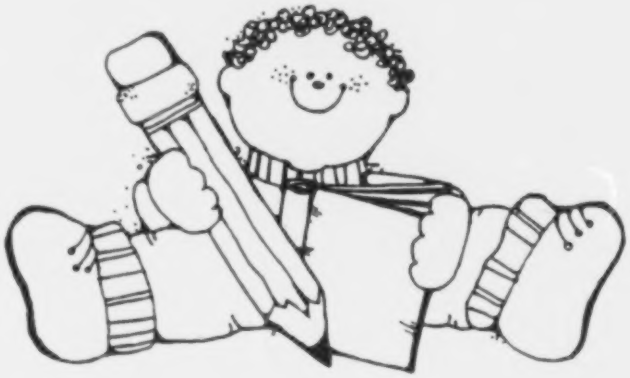
Language Development and Literacy

From: Bredekamp, S. (Ed.) (1987). *Developmentally appropriate practice in early childhood programs serving children from birth through age 8 (p. 55).* Washington D.C.: NAEYC.

Appropriate Practice	Inappropriate Practice
Children are provided many opportunities to see how reading and writing are useful before they are instructed in letter names, sounds, and word identification. Basic skills develop when they are meaningful to children. An abundance of these types of activities is provided to develop language and literacy through meaningful experience: listening to and reading stories and poems; taking field trips; dictating stories; seeing classroom charts and other print in use; participating in dramatic play and other experiences requiring communication; talking informally with other children and adults; and experimenting with writing by drawing, copying, and inventing their own spelling.	**Reading and writing instruction stresses isolated skill development such as recognizing single letters, reciting the alphabet, singing the alphabet song, coloring within predefined lines, or being instructed in correct formation of letters on a printed line.**

What is Emergent Literacy
and
Why Should We Do It?

Head Start Emergent Literacy Project



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INTRODUCTION AND OVERVIEW

What is Emergent Literacy?

Over the past ten years, the concept of emergent literacy has gradually replaced the notion of reading readiness. Consequently, it has a significant impact on the way we approach the teaching of literacy in early childhood programs. The theory of emergent literacy developed from research in the fields of child development, psychology, education, linguistics, anthropology, and sociology. It virtually redefined the field of literacy and made educators, teachers, and parents aware that the term reading readiness no longer adequately describes what is happening in the literacy development of young children (Teale, 1986).

Reading readiness suggests that there is a point in time when a child is ready to begin to learn to read and write. In contrast, *emergent* literacy suggests that the development of literacy is taking place within the child. It also suggests that it is a gradual process and will take place over time. For something to emerge it needs to be there at the beginning (the child's own natural learning ability), and things usually only emerge under the right conditions (Hall, 1987). *Literacy* refers to the interrelatedness of language--speaking, listening, reading, writing, and viewing.

Traditionally we have viewed reading and writing as processes that were difficult for children to learn. Children were considered knowledgeable about literacy only when their reading and writing approximated adults' reading and writing. Children who could identify written words without picture clues were considered readers. Similarly, children who could spell words so that adults could read them were considered writers. This definition of reading and writing was based on what adults could do.

In the last decade we have begun to challenge these traditional assumptions about reading and writing. We have watched children in the process of engaging in literacy events. We have begun to study families and children where the children were reading before they entered school. We have identified characteristics that are present in the homes of early readers. From this large body of research, the theory of emergent literacy evolved to encompass the following elements:

1. Learning to read and write begins very early in life.

Children (babies) have very early contact with written language. By age two or three many children can identify signs, labels, and logos in homes and communities. Young children also experiment with writing. Early scribbling displays characteristics of the writing system of their culture. Writings of 4 year-olds from Saudi Arabia, Egypt, and America will look different long before the children can write conventionally (Harste, Woodward, & Burke, 1984).

2. Reading and writing develop concurrently and interrelatedly in young children.

Children do not first learn to read and then learn to write--we need to speak of literacy development, not of reading readiness or of prereading. We also need to realize that writing is actually an easier first learning activity for young children than reading.

3. Literacy develops from real life situations in which reading and writing are used to get things done. Function precedes form.

The vast majority of literacy experienced by young children is embedded in some activity that goes beyond the goal of literacy itself. Literacy is functional, meaningful, and authentic; that's what they see adults doing. It is not a set of abstract, isolated skills to be learned. Literacy is used to "get things done."

4. Children learn literacy through active engagement.

Children learn literacy through their favorite reading and rereading of story books. When they "reread" the book it is not a memorization of text. This is an example of the child reconstructing the meaning of the book. When you see children's invented spelling you see their attempts at reconstructing their knowledge of written language. Invented spelling is a way to see the phonetic elements a child is acquainted with.

5. Being read to plays a special role in the literacy development of the young child.

Being read to on a daily basis is one of the greatest gifts that we can give to our children. It is never too early to start. By listening to the printed word children can develop a feel for the patterns, the flow, and the nature of written language. Children receive a global sense of what reading is all about and what it feels like. They develop a positive attitude towards reading, which is a powerful motivation when the child reaches school. It is also an important means whereby children can begin forming concepts of books, print, and reading.

6. Learning to read and write is a developmental process. Children pass through the stages in a variety of ways and at different ages.

The theories of Piaget and Vygotsky were instrumental in understanding the developmental processes that children experience in learning. There are developmental stages in a child's reading acquisition (Mason, 1980) and developmental stages in a child's writing growth (Sulzby, Barnhart, & Hiesima,1990).

Why Should Emergent Literacy Be Part of an Early Childhood Program?

Concern for quality preschools and developmentally appropriate activities supports the importance of an understanding of emergent literacy. Head Start classrooms and preschools cannot fall into the trap of trying to be like kindergartens and get children ready to learn to read and write.

The readiness activities that are common in many preschools and kindergartens are not supported by the research on emergent literacy and how children learn. There is a tendency for preschools to offer one of two types of programs. Some tend to be play centers where the curriculum does not include natural reading and writing activities. Others utilize formal academic instruction inappropriately (Freeman & Hatch, 1989).

It has been found that readiness activities are becoming the norm for kindergartens, and this in turn is dictating the preschool curriculum. Parents are concerned about the expectations of these academic kindergartens and are beginning to expect preschools to have their children "ready" for kindergarten.

However, it is not developmentally appropriate to shove the first grade program down a notch or two into kindergarten and preschools and expect to make it work. The typical formal reading and writing instruction of first grade is inappropriate for young children (Bredekamp, 1987). So are worksheets which dominate the curriculum in kindergartens (Durkin, 1987).

Research has shown that it is possible to accent and highlight literacy activities in a preschool classroom by "littering the environment with print" (Harste, Burke, & Woodward, 1984, p. 43). This is in contrast to the traditional classroom where reading and writing are directly taught in a formal setting. Researchers in Harste's study brought the book corner to the center of the room and added a writing table with pencils, pads of paper, envelopes, and stamps. By doing this they found that children spent 3 to 10 times the amount of time they normally did in direct reading and writing activities. If they had assumed that children needed to be taught specific lessons in reading and writing before they could engage in them, then there would be no need to provide print related activities. But when they provided books, paper, and pencil activities for these young children they found that children had an almost "natural affinity" for them.

These researchers challenge teachers of young children to provide open-ended activities so that the children can "demonstrate, use, and build upon the knowledge already acquired about literacy" (Harste, et al. p. 44). A model of teaching and learning that builds from the child can provide the essential foundation for how reading and writing should be taught from the emergent literacy perspective. This perspective assumes that when a child arrives at school she already knows a great deal about language and literacy. Even at the age of two or three a child is treated as one who has specific ideas about what written language is and has information about how the processes of reading and writing work. The instruction can then build on what she knows, and it supports her continued growth in reading or writing. The role of the teacher in the emergent literacy perspective becomes one of setting conditions that support self-generated, self-motivated, and self-regulated learning.

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VIEWS OF LITERACY

TRADITIONAL	EMERGENT LITERACY
1. Learning to read and write begins at 6.6 years of age.	1. Learning to read and write begins very early in life.
2. Reading develops first, and then writing.	2. Reading and writing develop concurrently and interrelatedly in young children.
3. Literacy develops through learning isolated skills, such as phonics and writing the alphabet.	3. Literacy develops from real life situations in which reading and writing are used to get things done.
4. Children learn literacy through the use of worksheets.	4. Children learn literacy Through active engagement.

Training Module

#1

Working with Families

by

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Training Module #1
Working With Families

by

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Table of Contents: Module #1
Working With Families

Disclaimer....i
Acknowledgements....ii-iii
About the Training Modules....iv
Appropriate and Inappropriate Practice for 4-and 5-Year-Old Children....v
Table of Contents....1- viii

Lesson 1: Creating a Home Literacy Environment....1
    Overheads....8-10

Lesson 2: Responding to Children's Literacy Behaviors....11
    Overheads....20-25

Lesson 3: Reading to Your Child....26
    The Benefits of Family Storybook Reading Experiences....35
    Overheads....36-38

Lesson 4: Bridging the Gap Between Home and School....39
    Overheads....50-51
    Resource Article

Lesson 5: Becoming Comfortable With the Parent's Own Literacy Development....52
    Songs and Nursery Rhymes....61-63
    Paper Folding Activity: The Brothers Short and The Brothers Long....64-69
    Barbara Bush's Family Reading Tips....70
    Overhead....71

Lesson One:

Creating a Home Literacy Environment

TRAINING MODULE #1
WORKING WITH FAMILIES

Lesson 1: Creating a Home Literacy Environment

Objective: The parent/family will learn how to create and design a literacy environment in the home.

Purpose: Research has shown that children's literacy development occurs under the same conditions that are present when children's spoken language develops. In other words when children learn to speak they do so in an environment where they hear language being used. They are immersed in spoken language, and their first attempts at using language are accepted and encouraged, not criticized or corrected. It is also highly effective for children to be immersed in reading and writing, that is to be exposed to print and to see it being used functionally in their daily lives in order for them to develop the skills of reading and writing.

Researchers also found that it was a **literacy-rich environment** that correlated with children's early reading, **not** the education, occupation, or socio-economic status of the parents (Anderson, Hiebert, Scott, & Wilkinson, 1985).

The purpose of this lesson is to provide you, as your child's first teacher, information about creating a home environment where your child can be immersed in reading and writing everyday. We will give you ideas about how to select books, where to place books and writing materials in your home, and how to provide for family reading times.

Selecting Books for Your Children

Children learn to appreciate reading by seeing others read with enjoyment. What is being read is often not as important as the noticeable pleasure being experienced by the person who is spending time reading. A variety and abundance of reading materials in the home will give children the idea that reading is a worthwhile and useful activity.

Homes that have lots of reading and writing materials accessible to the children at all times contribute to children's learning to read "naturally" without formal instruction. Children who have been exposed to books and print from birth have been known to develop a large vocabulary of sight words as well as a number of reading skills.

From the time they are babies it is important for children to have books that belong to them. When children own books they value them as prized possessions. The recommended number of books is at least 25. Garage sales provide an inexpensive way to acquire books. Give them as gifts and ask relatives and friends to give books as gifts to your child also. You can supplement the books your child owns by weekly trips to the library. Most libraries will let you borrow a large number of picture books at one time.

Buy paperback versions of books. They cost less and therefore you will be less worried about their condition. Very expensive books tend to **not** get used enough. Another good idea is to share and trade books with friends.

Supplying a variety of books is also important for your child. Choose nursery rhymes, poetry, fairy tales, folk tales, predictable books, wordless storybooks, pattern books, realistic (non-fiction, informational), alphabet, and counting books. Easy-to-read books are great for young readers because they have a small amount of large print and illustrations that relate well to the text and provide clues to the reader.

Choose concept books with bright pictures for babies up to 18 months old. These should be sturdy with rounded corners. They can be made of cardboard, plastic, or cloth.

Magazines for young children are also important. When you choose to subscribe to one that meets your child's interests, you provide a "treat" in the mail for your child every month. Your child will look forward to the arrival of new reading material with great anticipation. Some suggestions are Ranger Rick, Zoobooks, Highlights, and Cricket. Refer to Module 2, Lesson 2 for more magazine suggestions.

Here are some guidelines to follow when choosing a book:

✓ **Make sure it is interesting to your child.**

Choosing the right books means getting to know what interests your child.

You can do this by listening to what your child is saying. Children talk about what interests them when they are playing, having conversations, or asking questions. When choosing a book for your child bring her with you, and that way you can read some of it together. Your child will let you know if the book interests her. You can also get advice from the children's librarian at your local library or from teachers of young children. They can share with you lots of ideas about what interests young children.

✓ Don't worry about the level of difficulty.

When choosing books to read aloud to your child don't worry about the level of difficulty. Children readily add words that they hear to their vocabulary. When they hear you read aloud the context and illustrations help with understanding. Also you are there to question them for comprehension and to answer their questions. Just hearing an adult read to them provides young children the opportunity to learn how stories take shape, how writers use words, and how adult reading sounds. When you read books that are non-fiction you are providing them with information about the world. Let your child be the guide. You'll be able to tell the minute she becomes bored with the subject matter.

✓ The experiences in books should be connected in some way to children's lives.

Books themselves are experiences for children. However, they need to be able to see relationships between the characters and events in the story and their own lives. When choosing books look at the characters. A good book will have well-developed characters that are believable. Make sure that the author has avoided stereotypes and has provided the child with the ability to see both the good and the bad in the characters.

✓ Look for books that will expand your child's outlook.

Some stories are about popular children's cartoon characters. These books are often unimaginative and are written for their commercial value only. Look for books that will provide your child with a rich language experience, as well as an interesting story. The theme of the story should be at the child's level of understanding. For example, a picture book should have only one theme. Books for older children can have more than one theme or a major theme with several minor themes. The theme of the story is what your child has learned after the reading.

✓ **Select books that you like yourself.**

If you choose a book that you like, your excitement for the story will be very evident to your child. You are the one who will be reading it over and over. Your child will sense if you are unenthusiastic. Authors of children's books will often include humor that is more easily recognized by adults. This is done to keep **your** interest!

"Pick a book that appeals to you, match it to your child's interests and level of development, and you're sure to have a winner" (Cullinan, 1989, p. 37).

Placement of Books and Writing Materials

Books

To create a home literacy environment put books **everywhere**. By doing this you allow reading to occur spontaneously. Put an accessible bookshelf in your child's room to make a library corner using very little space. The shelf can be as simple as some cinder blocks and pieces of wood placed low at the child's level. Adding a cushion or special chair can make this a private reading spot for your child.

Put books in the toy box or wherever you keep toys. Children spend a lot of time in both the kitchen and the bathroom. Put books there. The key is to put books wherever they can be visible and accessible. This increases the likelihood that the books will be picked up and used. Babies can have books in their cribs and play pens. Use waterproof books in the bathtub. When books are found only on carefully arranged shelves children tend to get the idea that they need to be kept nicely and will leave them on the shelf, rather than take a risk of damaging them. If you make the books more available it sends children the message that books are part of their everyday lives and are meant to be used. Children who grow up with books know that books are important.

Because children tend to copy adult behavior they need to see adults in the home spending time reading and writing. Adults' books should be everywhere also. This includes reading material such as novels, magazines, newspapers, and books that are work-related.

Writing Materials

Materials for writing should also be accessible to children on a regular basis. This means you should have all kinds of writing instruments such as markers, crayons, pencils, and pens ready for children's use. There should be large supplies of all kinds of paper. In addition to blank paper, children love to write on things like personal letters, fliers, greeting cards, bills, catalogs, junk mail, and magazines. Provide a chalkboard and chalk, an old typewriter, or a magic slate. Give children old paper grocery bags flattened to write and draw on or paper stapled together to make books. Don't forget those alphabet refrigerator magnets for your child to play with.

In homes where early literacy is fostered reading and writing are "done" in the environment. Here are some suggestions:

- Read the TV Guide, looking up the listings.
- Read aloud signs on doors (like restrooms).
- Read aloud signs like "No Parking" and talk about what that means.
- Read instructions aloud on how to put something together (like a toy).
- When your child asks you a question, say, "Let's look it up," then do it.
- Write letters.
- Write shopping lists.
- Write "To Do" lists.
- Write messages to other family members.
- Write invitations.
- Write checks, giving your child voided checks to write on.
- Make greeting cards.
- Leave notes to one another -- an "I love you" note on a pillow or in a lunch box.

Family Reading

A rich literacy experience can be provided for young children when parents schedule family reading time. This can be a time when each family member sits together, but reads his own book. Each person should take the time to talk about what he is reading. This can aid in the development of children's language and thinking skills. When parents and older children talk about what they are reading, so do young children.

Scheduled times for reading aloud are important also. Establish a daily routine of shared reading at the same time and place. Bedtime story reading is a good habit to foster. It has a quieting effect on the child before falling asleep. Both parent and child will look forward to this time of day, and the pattern will become established, so that when the child is older she will read to herself before going to bed. When you take the time out of your busy schedule to read when your child asks to be read to, not only does it become a fun activity, but your child feels valued.

Spontaneous readings throughout the day are a good idea. Get in the habit of carrying a book with you wherever you go. That way you and your child can be prepared for those times when you end up waiting, like at the doctor's office, picking someone up at the airport or train station, or waiting for your order in a restaurant. Short reading times that happen regularly are better than long ones that take place only occasionally.

Finally, when providing a literacy environment in your home it is helpful to remember that parents of early readers have said that they did not "teach" their children to read and write. Rather, they provided them with meaningful functional literacy activities that were part of their daily lives. Reading and writing for these preschoolers were **fun** things to do. Provide opportunities for your child to actively explore reading and writing in your home and you'll be rewarded by having a child who is a successful reader and writer.

Activities

1. Have your child help you set up a literacy center just for her in her room or someplace that is convenient. Choose a desk, chair, and lamp (all of which can be found at a flea market or garage sale, or select ones that are being discarded from your local school district). Be sure to locate this writing area near her bookshelf. Next, have your child make a list of items she will need for writing. Take the list with you to the store, and have your child pick out those items. Help her arrange them in her literacy center in an organized manner so she will learn to sort things and put them away. Then leave her alone to explore writing and publishing with her materials. Add to her supplies by giving writing materials, along with books, as gifts.

2. Start a family notebook. This could be a regular spiral notebook attached with string to the kitchen counter or other convenient location. Also be sure to attach a pen or pencil. Use this notebook for writing things to one another. Make sure that there are no limitations on what should be written. Encourage your young child to use invented spelling for her messages. Ask her to read them to you because you can't read "preschool" writing. Then be sure to read her the adult writing. This will encourage all types of communication in writing among family members, such as reminders to do jobs, to reserve the television for a particular program, or to apologize to someone.

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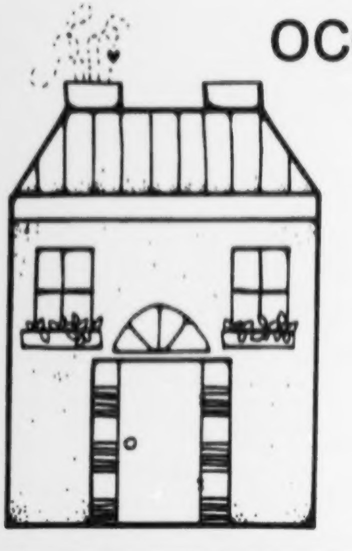
Children who were early readers came from homes that provided a literacy rich environment.

It did not depend on the parent's education, occupation, or socio-economic status.



CHOOSING A BOOK FOR YOUR CHILD

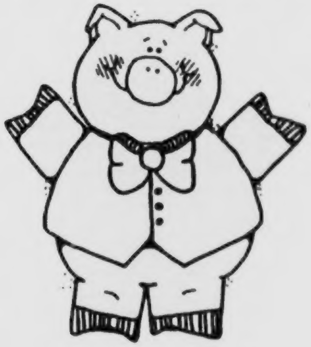
Make sure it is interesting.

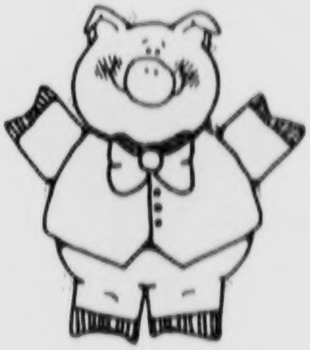
Don't worry about the level of difficulty.

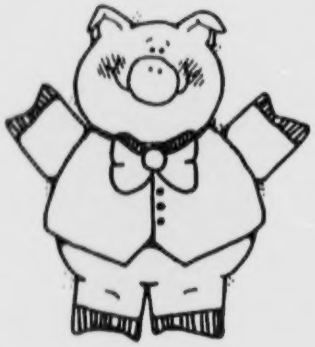
The experience in the book should be connected in some way to the child's life.

Look for a book that will expand your child's outlook.

Select a book that you like yourself.







Let reading and writing be **FUN** things to do so that your child will associate them with pleasure!

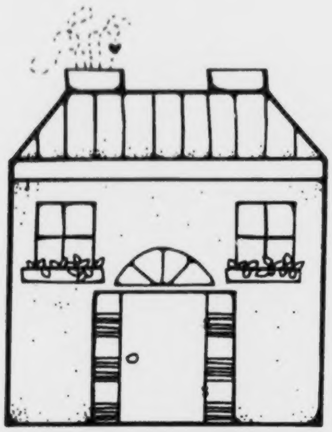
Characteristics of Homes that Support Literacy

1. An availability and range of printed materials in the environment.

2. Reading is "done" in the environment.

3. The environment facilitates contact with paper and pencil.

4. Someone responds to what the child is trying to do with literacy events in the home.



Lesson Two:

Responding to Children's Literacy Behaviors

TRAINING MODULE #1
WORKING WITH FAMILIES

Lesson 2: Responding to Children's Literacy Behaviors

Objective: The parent/family will learn how to respond appropriately to children's literacy behaviors.

Purpose: Researchers have studied homes of early readers. They have found that one of the elements in these homes is the way the adults respond to the literacy behavior of their children. Most of these parents did not start out to formally teach their child to read but they responded enthusiastically and positively to whatever literacy activities the child engaged in. For example, these parents accepted the scribbling of the child as "real" writing. When a child had memorized a story and read it to her dolls, they accepted it as "real" reading. These examples make us aware of how important it is to treat the child's literacy as the real stuff.

The first section of this module will discuss how parents can specifically use the everyday activities of the home to increase and support literacy behaviors. The second section will talk about how reading and rereading to children increases their understanding of print. The third section will discuss the importance of accepting all types of writing from the children and what the various stages are in the writing process.

Support of Literacy Behaviors

There are three specific ways you can respond to children to increase and support their literacy behaviors. They include: (1) responding during routine times, (2) responding through the use of environmental print, and (3) responding by providing various experiences.

Responding During Routine Times

Responsiveness to the child begins at birth and needs to be cultivated. It begins when a parent talks and coos to the baby. As the parent is engaged in the everyday care of the baby like dressing, diapering, and feeding; the parent can talk, sing, recite nursery rhymes, and tell stories. The baby will respond to this by smiling, cooing, and moving. A cycle of mutual responsiveness occurs between parent and child.

Responding Through the Use of Environmental Print

Another natural way to respond to literacy is through the use of environmental print (print which happens naturally in the environment). Children are usually interested in this type of print long before they are interested in books. Parents can take advantage of this by pointing out labels and other information on cereal boxes, familiar food cans, or toothpaste boxes. Children quickly learn the logos of favorite fast food restaurants like McDonalds or Arby's. Traffic signs like "stop" and "yield" can also be pointed out, and the letters and sounds in these words can be noticed. When parents receive letters or junk mail children can be invited to use them to "send" letters to grandparents or friends.

Responding by Providing Various Experiences

Parents of early readers take advantage of many and varied activities to increase the literacy behaviors of their children. They take them to libraries and bookstores. They go to fire stations, zoos, airports, and parks. These activities broaden a child's experience and allow for verbal interactions between parent and child before, during, and after the experience. Writing stories and drawing pictures after the experience is a good way to further expand the child's literacy growth.

Reading and Rereading of Favorite Stories

Reading daily to your child is one of the greatest gifts that you can give to him or her. It is never too early to start. Many researchers have stated that the single most important activity for building the knowledge and skills eventually required for reading appears to be reading aloud to children (Adams, 1990).

Why Rereading of Stories is Important

Children that are read to begin to acquire books that are their favorites and want these to be read again and again. Some parents may wonder why their children want books to be read over and over. Very important skills are being learned in the process of rereading stories. Children learn to understand book language by listening to stories, and this aids in comprehension skills. They begin to mimic book phrases and words in their oral language. Listening to stories leads to an acquisition of a larger, more fully featured oral vocabulary. It is also a source for the development of listening comprehension.

Another benefit included in the rereading of stories is the acquisition of decoding skills. Knowing a story well can ease the child's process of learning to decode the written word. Repeated readings of books are especially effective in contributing to the knowledge about the print itself as children become better able to write, spell, and read words. Repeated readings permit children to concentrate on words and letter-sound patterns while maintaining an understanding of the meaning of the text.

Talking About Books

The conversation that goes along with sharing a book is another important factor. It is as important as the reading itself. *Becoming a Nation of Readers* says "children whose parents asked few questions or only questions that required repetition of facts from stories achieved less well in school reading than children whose parents asked questions that required thinking and who related story happenings to real life events"(Anderson et al. 1985, p. 24). Another study talks about how children respond to literature. It was found they tended to respond to literature more like the adult in the situation than they did like other children. "If a parent tended to muse over illustrations, that particular child concentrated more heavily on picture details" (Roser, 1985, p. 487).

This particular occurrence was brought home to one mother when she was sharing the book *Owl Moon* by Jane Yolen with her daughter who was then a first grader. They spent a considerable amount of time looking at the illustrations of this delightful book, and since then the mother often sees her daughter pick up books and talk about the shading and beauty of the illustrations. "The value of an adult partner who shares books and who thinks aloud in response to literature cannot be ignored" (Roser, 1985, p. 489).

Here are some other benefits that a child receives from being read to:

- ♡ They receive a global sense of what reading is all about and what it feels like.

♡ They develop a positive attitude towards reading which is a powerful motivation when the child reaches school.

♡ They receive a sense of sharing with their parent when they read together.

♡ They begin to realize the special rewards that are offered in written language.

♡ They begin to form concepts about books, print, and reading. These include concepts of directionality (one reads from left to right) and book handling skills (one reads from top to bottom, front to back).

Role of Parents as Models

The role that parents play as models for the reading process also needs to be stressed. Many early readers come from homes where one or both of the parents are readers themselves. It's important for children to see adults reading and enjoying their own books. Families can have reading times when everyone reads something together or separately, silently or aloud. When parents read a good book they should share it with their child. When a parent needs some quiet time, she should tell her child. Then the child can choose to get her own book or do something else alone for a few minutes while the parent enjoys her own reading. When a subject comes up that a parent can't answer, she should offer to go to the library and get a resource book to find out the answer. While the child is finding a book in the library, the parent should also look for one so they can check out books together.

Scribbling and Other Writing Stages

What is happening when a young child takes a sheet of paper and confidently sits down and says, "I'm going to write to Grandma" and promptly fills a page with squiggly lines and signs her name at the bottom? Turning to you she says, "Please mail this to Grandma--it tells about my day at preschool." Is that "real" writing? Yes, it is real writing because this is the stuff that writing or literacy is all about.

How Writing Was Viewed In The Past

Historically we have viewed writing as something a child engages in after she has learned to read. For example, children were not taught to write until they had a large stock of sight words that they could spell correctly. It was a skill that teachers felt had to be formally taught. We are now realizing how important it is to provide plenty of opportunities for preschool children to write. We are not suggesting a systematic, organized method of teaching writing. We need to provide encouragement in writing just as we encourage children in their first attempts at speaking. Children as young as 18 months may scribble spontaneously if someone shows them how to hold a pencil, pen, marker, or crayon. It is between ages three to five when children realize that people make marks on paper for a specific purpose. Children will attend to these marks. They look at written language. They play at writing. They watch others write. They listen and look as others read writing to them. They watch others write down the words they say. They ask questions about written language. They begin to write. It begins from within the child.

Why Scribbling is Important

The word "scribble" is inappropriate when it is associated with children's writing. "Scribble" suggests that the response is unorganized, unintentional, or random. It is not. Neither is it pseudo-writing, mock writing or nonrepresentational writing. The process children engage in is not a pseudo form of the "real" process. It **is** that process (Harste, Woodward, & Burke, 1984).

Patterns of Children's Writing

There are distinct patterns found in young children's writing. Researchers have found that all children by the age of three differentiate between writing and drawing. Some children use circles for writing and a linear up and down stroke for drawing. Some use a linear up and down stroke for writing and a circular stroke for drawing. Even more important was that whatever marking form they selected, the decision was consistent, systematic, and even rational (Harste et al., 1984).

When children make marks on paper they perceive those marks as having meaning. That meaning may change or may even be forgotten in a very short time. Children may even make the mark and then ask what it says. The point is that what they are producing is writing because they have the understanding that these marks placehold or signify some meaning. It is certainly not conventional to the adult eye but it is intentional, and it does placehold meaning, even if that meaning is temporary.

What Parents Can Do

How can you as parents encourage writing? You need to know that the child needs time to explore and experiment with oral and written language. Young children need reasons to write to others. Encourage them to write their names on belongings, to write messages to their friends, grandparents or relatives and to write stories. They should have opportunities to play with sand, finger paints, brush paints, pens, and crayons. They will be experimenting with making letters, numbers, and pictures as they are playing with the various media.

Handwriting should not be confused with learning to write. Learning to write is putting ideas in print. Handwriting skills develop as children experiment with writing their ideas on paper.

Name Writing

One word that young children are interested in writing is their first name. They do not learn how to write their name all at once. It takes time. Because children want to communicate through writing (because they see others communicating that way) they start to write by using whatever ways they know, (Woodward, 1980). Some children will draw a picture of themselves as a way to sign their name. Some will use "scribble-writing." They may use both drawing and scribbling. They may use a few letters from their name to represent their whole name. They will write over their name to correct it. When preschool snack calendars come home children may write over their classmates names many times. They fill out subscription cards from magazines and forms from banks.

As they gain control in their letter forms, they may decide to write their name in a different way. They are not aware that the order of the letters of a word makes a difference. So they experiment with many ways of doing things. By experimenting with writing children discover exactly how writing works. Encouraging children to experiment and take risks helps them develop self-confidence in writing. Experimenting is more important than "correctness."

Young children often write letters backwards or upside down. They also think that you can write either from right to left or from left to right. Writing words with the letters in a different direction doesn't seem to bother children. They can read "em" as "me" and "ti" as "it" without hesitation. This does not indicate a reversal problem or an early sign of a learning disability. Gradually they will learn that letters in words must be kept in a certain order, letters cannot be written backwards or upside-down, and writing goes from left to write.

Writing Messages

In addition to writing their names, children like to write messages. Like name writing, children use whatever ways they know to produce a written message. Sometimes children write a series of letters across a page to create a message. It is very common for children to use the letters from their own names when they write notes. As children grow older they become aware of different writing forms and may combine them.

Here are some points to keep in mind about children's writing:

- Young children like to make written messages.
- Young children can make written messages.
- Young children write in their own way.
- Young children make fewer mistakes as they practice writing.
- Gradually, their writing looks like adults' writing. (Woodward, 1980)

It takes time to learn all the concepts needed to write like an adult. Children must see print and watch people writing in order to learn to write. You can provide these experiences by:

- Reading storybooks to your children.
- Writing messages to your children.
- Writing down (printing) what your children tell you about their drawings. (Sometimes children like to make books by drawing pictures and having

you write down a story to go with them.)

- Pointing out words on street signs, food containers, store fronts, and anywhere else you see them. (These are examples of what we call environmental print.)

- Letting your children watch you write letters or a shopping list.

Children also need opportunities to write if they are to learn about writing. You can help provide these opportunities by:

- Giving your children plenty of paper and pencils, crayons, felt-tip pens, and chalk to write with. (Use old envelopes, paper bags, advertisement flyers, junk mail, or other kinds of scrap paper.)

- Answering your children's questions about writing. Children sometimes ask, "How do you make an E?"or "How do you spell 'circus'?"

- Encouraging your children to write their names on belongings and to write messages to grandparents, other relatives, or friends. (Woodward, 1980)

Enjoy your children's writing,
Respond to it positively,
And watch them grow in confidence.

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How to Support Literacy

- Respond during routine times.
- Respond through the use of environmental print.
- Respond by providing various experiences.

1-20

Why Rereading of Stories is Important

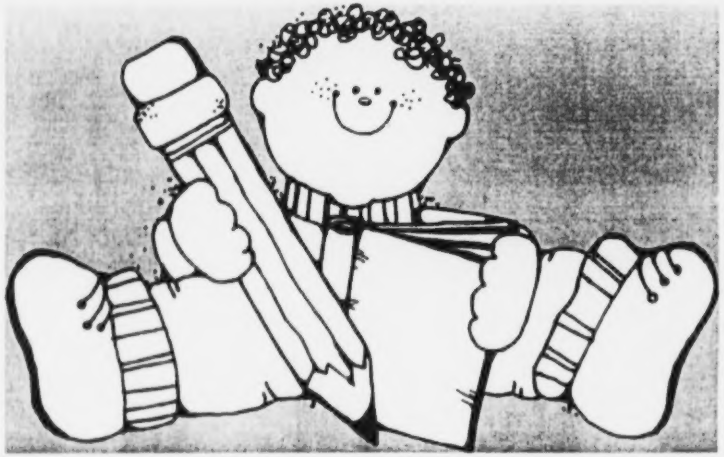
- Children learn to understand book language.
- Leads to a larger, more fully featured oral vocabulary.
- Aids in the comprehension of stories and can ease the process of learning to decode.

Benefits of Reading Aloud to Children

- They receive a global sense of what reading is all about.
- They develop a positive attitude towards reading.
- Children receive a sense of sharing with their parent.
- They begin to realize the special rewards that are offered in written language.
- They begin to form concepts about books and print.

Children's Writing

- Young children like to make written messages.
- Young children can make written messages.
- Young children write in their own way.
- Young children make fewer mistakes as they practice writing.
- Gradually, their writing looks like adult's writing.



Provide Literacy Experiences

- Read storybooks to your children.
- Write messages to your children.
- Write down what your child tell you about their drawings.
- Point out environmental print.
- Let your child watch you write letters and shopping lists.

How to Encourage Writing

- Provide children with plenty of paper, pencils, crayons, felt-tip pens and chalk to write with.
- Use old envelopes, paper bags, advertisement flyers, junk mail or other kinds of scrap paper.
- Answer your children's questions about writing.
- Encourage your children to write their name on belongings and to write messages to grandparents, other relatives, or friends.

Lesson Three:

Reading to Your Child

TRAINING MODULE # 1
WORKING WITH FAMILIES

Lesson 3: Reading to Your Child

Objective: The parent will learn how to read aloud to his/her child.

Purpose: From the moment of birth, and perhaps even before they are born, babies are exposed to literacy. They are surrounded by words and symbolization in their visual and auditory environment. They start to build their knowledge of oral language, reading, and writing as they interact with that environment through exploration, observation, and manipulation. This process does not start when children enter school and end when they graduate twelve years later. The process of learning and literacy occurs throughout every stage of the life cycle from birth to death.

Reading aloud is a social activity that helps satisfy the emotional needs of children. They interact emotionally, physically, and intellectually with their parents and family during story time. Reading aloud familiarizes children with the social behaviors expected in school and within the community, such as listening skills. Reading aloud also introduces children to the concepts of formal reading instruction such as reading from left-to-right, proper handling of books, and language symbolization.

Research indicates that parents and family members who regularly read aloud, naturally and intuitively encourage their children to develop early reading skills. This parental involvement stimulates an enjoyment of reading and helps to develop an increased liking for books. The purpose of this lesson is to provide guidelines for parents when they read aloud to children. These guidelines can also be used by other family members such as siblings and grandparents.

Creating a Quiet and Comfortable Spot for Reading to Your Child

Preparation

The nature of the physical environment where you read to your child is very important. Reading aloud can happen anywhere and it is important that you and your child are comfortable. You can reduce the number of distractions by turning on the answering machine and turning off the television. You can set different moods by playing soft music and dimming all the lights except the reading light. Some parents establish a special spot for reading. For example, it can be in a corner of the house where you have placed a rocking chair, bean bag chair, giant pillow, or a soft couch. In the summer this reading space can be moved out onto the porch or under a big shade tree. This way when you are in the "reading" spot both you and your child know that READING will happen.

Once you have settled into a spot it is important that you and your child be able to make eye contact and reach out and touch each other. It is preferable to have the child on your lap with the pictures and print of the book visible. This close proximity nurtures a relaxed and comfortable attitude, and the attention your child receives fosters feelings of positive and loving regard, safety, and confidence. In this way your child is an active participant in reading the story and will be more willing to take reading risks that enhance learning.

Scheduling

Scheduling time for reading aloud can be difficult for parents who lead hectic and busy lives. It is important to keep in mind, however, that reading aloud can be just as relaxing and entertaining for you as it is for your child. You may find that some books have content that is targeted specifically for your sense of humor and sense of irony. This is because authors and publishers are aware that parents are a part of their reading audience as books are read aloud. You may need to schedule a time and space each day for reading aloud.

Create a daily routine around the traditional ritual of the bedtime story. This ritual is an excellent opportunity for you and your child to communicate the events of the day and to share in a mutually satisfying activity. Eventually your child will read by herself before going to bed. This tradition may continue long after your child has grown and she will carry on the legacy by reading aloud to her children, your grandchildren.

Reading can occur at any time and moment. Be open to spontaneity. You may find that your child will initiate reading aloud at times other than your scheduled story time. Reinforce child-initiated reading by enthusiastic participation. Pick up a book whenever the mood strikes you or when you have a free moment.

Take advantage of these opportunities for reading aloud to your child:

- Read aloud during meal time.
- Read aloud to your child when she is sick or grumpy.
- Read aloud while vacationing or traveling.
- Read traffic and street signs aloud while in the car, on the bus, or walking down the street.
- Read aloud while standing in line at the grocery store.
- Read the comics aloud on Sunday or any other day of the week.
- Read aloud while waiting at the doctor's office.
- Read aloud while the children are taking their baths.
- Read aloud to calm your child after a nightmare or thunderstorm.
- Read aloud when your child is happy.
- Read aloud while waiting for meals in restaurants.
- Read aloud for the heck of it.

How to Select Books

A great deal has already been written on how to select books for your child. The same guidelines can be applied for choosing books to read aloud. A good start is to consider your child's interests. Ask yourself if your child would like to hear a book about lions, fishing, cooking, going to visit Grandma, or about wild, far off adventures. You know your child best. Another good beginning is to read books that you heard as a child. You want to instill in your child these kinds of memories and feelings. When he is older he will cherish that he learned the joys of reading early in life.

Guidelines for selecting books and for titles of books are found in Lesson #3, **Creating a Home Literacy Environment**, (found in this module), and Lesson #2, **Selection of Materials**, (found in Module #2).

How to Respond and Ask Questions

As a parent you are your child's first teacher and you have the greatest impact on how your child views and manipulates the learning environment. This influence is apparent by the way you interact with your child. Parents instinctively model and encourage mutual responsiveness while reading aloud by commenting about the story, asking questions, and sharing experiences. This parental behavior is first developed when you draw a response from your baby by talking and cooing. Isn't it a wonderful feeling to have your baby smile and gurgle as you recite singsongs and make funny faces? These same sensations are created as you read aloud and your child responds to you and the story. It has the flavor of conversation, and the routines established by responding and questioning reinforce that the reading aloud of text is personal, responsive, and social.

Routines

Many families have established routines or schedules for reading aloud, and parents have also established routines for responding and asking questions during story time. These routines are intended to invoke a response and facilitate story comprehension. These routines often involve scaffolding--a process of building and expanding ideas, concepts, and story understanding through questions, comments, and sharing information. Scaffolding can be illustrated by what can be described as the **Reporter Routine**. Parents imitate journalists or reporters as they ask their child the questions of **Who**, **What**, **When**, **Where**, and **How** while reading aloud. The common theme between parents and journalists is to inform, entertain, and educate the reader.

Reporter Routine

✏Who Routine

This routine is used when naming objects in pictures or in text. While reading aloud you point to a picture or part of a picture and either name the object, "Oh, look there is a frog," or ask "Who is this a picture of?"

✏What Routine

This routine also names and labels objects and can be used to predict what happens next. While pointing to a word or picture you can ask, "What's this?" You can provide positive feedback and ask for a prediction with your response, "Yes, that is the frog. What do you think the frog will do next?" You can also introduce new information by stating, "Yes, that is the frog. Look who is sitting next to the frog."

This routine can also be used to expand vocabulary. For example, if the frog is being pictured eating, you can ask your child, "What is the frog eating?" If your child says a bug you can clarify further and explain that frogs eat flies and insects.

You can also draw attention to illustrations in the book by pointing to a picture and asking, "What is the frog doing?" Or you can make silly guesses or predictions about the frog. For example, you can ask, "What do you think the frog would sound like if he could talk?"

✏When Routine

You use this routine when you want your child to make predictions about when something might happen, "When do you think the frog will leap into the pond?" When you want to clarify the order of events you might ask, "When did the frog leap into the pond?" This is also the time you would share personal experiences, "I remember when I was a little girl and had a pet frog."

✏Where Routine

This routine is used when you want your child to locate an object in a picture or a word in a sentence, "Where is the frog?" or "Show me where you see the word frog." If your child points to the wrong object or word, provide positive feedback by giving or asking about new information. You can point to the object or word and say, "That is a picture of a bird and it is about to fly away," or "That word says bird. Can you show me the letter *B*?"

✏Why Routine

This routine is used when you want your child to wonder and think about something in a picture or story. For example, you could ask, "Why is the frog's tongue sticking out?" You could also ask, "Why are frogs green?" You will find your child's answers insightful, amusing, and memorable. You can also use this opportunity to provide information about frogs. For example, you could explain why some frogs live in the mud.

✏How Routine

Sometimes your child will ask you how something works, and during this routine you can answer those questions. In addition, you can use this routine to ask some of your own *How* questions, "How can frogs jump so high?" This questioning routine is helpful when you want to clarify your child's story comprehension and understanding. In this situation you would ask, "How did the story end?" or "How did the frog jump over the fence?"

Other Routines

According to *Becoming a Nation of Readers* (Anderson et al., 1985), parents who read aloud and use responding and questioning routines help their children read better and more often. In order to heighten the opportunities for your child to develop a life-long commitment to reading and learning, you can follow these simple guidelines on how to respond and ask questions as you establish your own routines:

- Before you read a book discuss and predict what the story may be about from the clues on the cover.
- While reading a book point to and talk about the illustrations and pictures to emphasize what is happening in the story.
- React positively and genuinely to your child's statements.
- Speculate and predict what might happen next in a story and discuss words or pictures that might be hard to pronounce or understand.
- Point out a specific letter. For example, point to all the *M*'s on different pages and in different words.
- Stop periodically during the story to ask questions and make comments that help make sense of the story.
- Share yourself. Tell your child that you find a story scary or laugh when she laughs and cry when she cries. Share stories about your life and the experiences you have had. Not all stories you share need to come from a book.

Ways to Read with your Child without Words

Picture Books

Picture books tell a story through a combination of illustrations and words which encourages children to label pictures and identify simple words. As you read picture books aloud you can use the same guidelines or routines you would use while reading Big Books, found in Lesson # 6, **Using Big Books**, (Module # 2). You can also use the same routines described in this lesson when responding to and questioning your child. Other routines that would be appropriate to use with picture books include the **Pause-for-Repeat** routine and the **Fill-in-the-Blank** routine.

In the **Pause-for-Repeat** routine you read a page or short segment in the picture book and just before you pause before a word or group of words raise your voice. This pause invites your child to join in and finish in chorus with you. At first you may need to reread the text for your child so she can catch on to the routine. Encourage your child to make guesses based upon story clues. You will find that these guesses approximate the meaning and context of the story. This is a result of your child's story understanding and comprehension, listening skills, and use of pictorial clues.

A similar routine is the **Fill-in-the-Blank** routine and is used with repeated story telling. You read a short and familiar segment of text and before saying the final word you pause and wait for your child to supply the last word. This is a great way to read *Brown Bear, Brown Bear, What Do You See? by Bill Martin, Jr.*

Wordless Picture Books

Wordless Picture Books tell a story through illustration alone and gives your child a chance to invent and *read* a story from the pictures. In addition to following question and response routines, a wonderful activity to use is to have your child write and read a story based upon the illustrations in the book. Have her dictate the story to you as you write it down, and then read it while following along with the illustrations. You can take turns *writing* and sharing stories. The wordless picture book *A Boy, A Dog, and A Frog* by Mercer Mayer is is a good book to use with this routine.

Activities

- ✓ Share and brainstorm all the places and times to read in your home.
- ✓ Make a list of your favorite books that you remember from childhood.
- ✓ Make a list of your child's interests and of your child's favorite books. Check to see if there is a connection between them.
- ✓ Brainstorm, list, and describe any reading routines you have established when responding to your child.

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The Benefits of Family Storybook Reading Experiences

1. Helps children build a storehouse of information about the world outside of family and everyday life.
2. Helps children develop a sense of how stories are constructed.
3. Provides children with the meanings of words that may not be a part of their everyday speech.
4. Provides children with an opportunity to hear a variety of language patterns that are not usually a part of their everyday speech.
5. Engages children in language play that is centered on the sounds of language.
6. Fosters the ability to listen.
7. Allows children to practice oral turn-taking.
8. Helps children become aware of literacy conventions.
9. Teaches children that books are for reading, not for manipulating.
10. Makes children aware that in book reading the topic of conversation is controlled by the book being read.
11. Teaches children that language is symbolic, that the words and pictures in the book are not things but representations of things.
12. Helps children understand that book events occur outside real time.
13. Teaches children to distinguish between personal and real firsthand experiences and fictional representations of similar experiences in books.
14. Helps children become aware of the difference in the sound of the real and personal language of oral conversations and the fictional language written in books.
15. Teaches the social behavior that accompanies reading instruction in school.
16. Allows children to observe and practice the comprehension strategies of expert readers.

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WHEN TO READ:

During meal time

When child is sick (or grumpy)

While traveling

Traffic & street signs while traveling

Waiting in line (at grocery store)

Read the Sunday comics

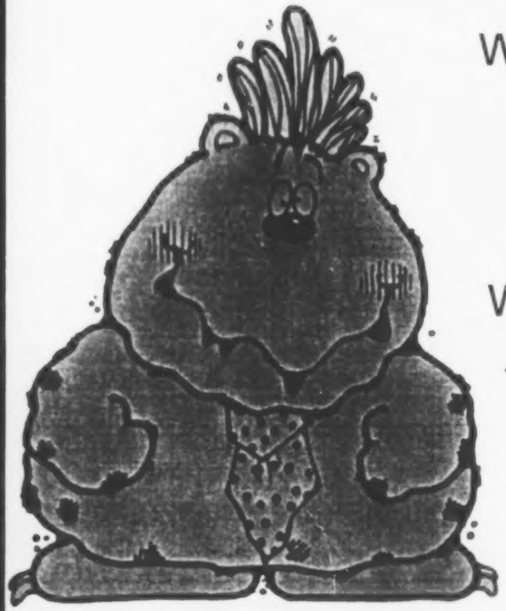
Waiting at doctor's office

While children are taking baths

To calm child after nightmare

When child is happy

For the heck of it!



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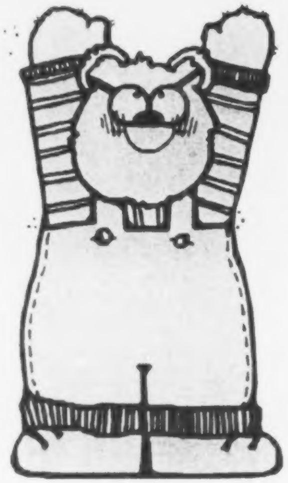
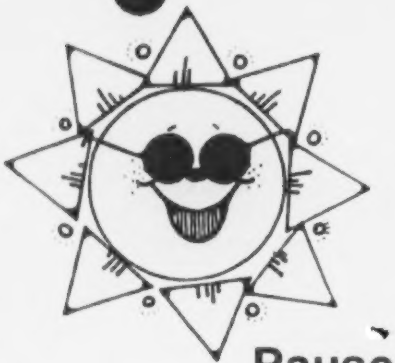
REPORTER ROUTINES



- **Who Routine:** Naming Objects
- **What Routine:** Predict what happens next
  Introduce new information
- **When Routine:** Predict when something might happen
  Share personal experiences
- **Where Routine:** Locate an object or word
- **Why Routine:** Wonder and think about something in the picture
- **How Routine:** Ask and answer questions about how something works



PICTURE BOOK ROUTINES:

Pause-For-Repeat Routine:

- Pause while reading to let child join in
- Let child make guesses about what's happening

Fill-In-The-Blank Routine:

- For repeated story telling
- Pause and wait for child to fill in the blank

Lesson Four:

Bridging the Gap Between Home and School

TRAINING MODULE #1
WORKING WITH FAMILIES

Lesson 4: Bridging the Gap Between Home and School

Objective: The parent/family will learn how to get involved with school activities to make school an important part of home life.

Purpose: You, as a parent, are your child's best and first teacher. You will be your child's teacher much longer than any other teacher she or he will have. You are the one who knows best what your child needs. You have the power to make a positive effect on your child's learning. It is important that you establish a working relationship between school and home so that your child has the best experience possible. Children's literacy learning is at risk when there is a gap between home and school experiences.

Meek (1982) states that reading is too important to leave to the "experts." Support from home is as important to children's literacy learning as the lessons that they learn at school. As parents you can bridge the gap between your child's experiences at home and her experiences at school. By getting involved with your child's education you can be sure it is the best it can possibly be.

This lesson is divided into two sections. The first section describes how you can be involved with your child as you visit her classroom. The second section describes how you can make school an important part of the home.

Visit Your Child's Classroom

Arrange to be a volunteer in your child's classroom. Talk to the teacher about times that would be easiest for you and most beneficial to the teacher and to your child. Ask the teacher what she needs most from you. When you volunteer be on time. Find out the classroom policies and procedures and follow them.

Benefits

Every parent benefits from time spent in a classroom. When you participate in your child's education you will learn things about her and about her peers that you wouldn't otherwise know. By watching her socialize with others you will be able to understand her needs and feelings and you will be able to help her develop better social skills. Also when you are at school you will learn about the school curriculum and see how it fits together with the things you are doing at home.

Tips for Volunteers

Most teachers, especially teachers of young children, appreciate having an extra pair of helping hands in the classroom. Young children need more individual attention than older children, and one or two teachers can't give all the attention children need. It is also important to understand how the classroom works so that you can really help and not just be another warm body in the classroom.

Here are some tips that will help make your volunteer time of the most value:

☞ **Work with all of the children not just your own.**

Get involved with all of the children, not just your own child, when you visit the preschool. Doing this encourages your child to play with others and become more self-sufficient. Sometimes children will cling to a parent when the parent visits and refuse to go and play without the parent. If this happens take the child and go join a group of children. Demonstrate to your child how to play with the group by playing yourself. Eventually your child will grow more comfortable and be able to go off with his peers.

☞ **Encourage and support but don't do it for them.**

Don't do the puzzle, build the tower, or draw the picture for the child. Encourage him to do it for himself. Encourage him to write his own name on his project. Be encouraging, supportive, and positive, but don't do it for him.

While you are in the classroom get down on the floor with the children. Read books to them and participate in their play. Talk to the children and ask open-ended questions about what they are doing. This type of question calls for more than a yes or no answer. For example, Jared is playing with blocks. Ask him "Jared, what are you building?" or "How did you get that stack so high?"

As you read to children ask them questions about the story such as "What do you think will happen to the princess?" Encourage them to look at the pictures and predict what will happen. Have them read with you if the book is familiar or has predictable language. After the story ask them how they felt about it and what parts they liked best.

☞ One-to-one assistance

At school parents can tutor individual children. Teachers are usually too busy to spend a lot of time with individual students. Often a child has special needs that can be more easily met when individual attention is provided. When parents are available to do this the students can receive the extra attention and encouragement that they need.

☞ Sharing culture

In a multi-cultural classroom parents can help children feel comfortable and more at ease by offering them the language and culture that they are accustomed to at home. Parents who are bilingual can help teachers explain concepts to children in their own language. These parents show the children that their native language and experiences are valued. Multicultural parents can share cultural experiences that will benefit all the children and the teacher as well.

Support Literacy Learning in the Classroom

While you are at school take every opportunity to demonstrate your literacy by acting as a model. Read to the children. Write notes to them. Encourage them to write notes to other children or to you, or to write about the project that they are working on.

Each classroom area has different opportunities for literacy modeling. Use your imagination, keeping literacy learning in mind, to find ways that you can encourage literacy in all areas. Try to make this literacy modeling something useful so that the children can see a reason for the literacy activity. Following are some ideas to use while the children are visiting the different classroom centers.

Dramatic Play Area

There should be books and writing materials here for the children to use in their play. You can help the teacher by sharing ideas for dramatic play centers, particularly those that can include props that come from your culture. It is also helpful to suggest and provide print props that can be added to those play centers that are already being used in the classroom.

As an adult working in your child's classroom you will find that your participation in the children's play can greatly enhance the language and literacy development of the children, and the teachers will love you for it. Having adults participate in children's literacy-enriched play settings encourages children to engage in these activities. This is especially true in the dramatic play center.

Often parents who volunteer in Head Start or other preschool classrooms find that it is difficult to participate in children's play. We sometimes feel that it's best to just sit back and watch, but by doing only that the opportunity to influence and facilitate children's learning is missed. On the other hand, if we jump in and start dominating the play, the children will lose interest. Before entering children's play it is necessary for adults to carefully observe and respect the play themes, characters, and plot development that the children have already generated.

There are four types of adult play styles that affect children's language and literacy play. Understanding them and how to implement them according to the needs of the children will help you become a more effective facilitator of children's play. It is important to realize that an adult may use all four of these play styles with children during one play session depending on the needs of the children.

These four types of adult play styles provide varying degrees of involvement with children:

☻ **Onlooker**

Adults who use this type of play style can be found encouraging and appreciating children's literacy efforts by nodding and smiling their approval and/or providing brief comments to encourage the children to continue their play. This style is most appropriate when children are already involved in a dramatic play episode and the adult is interested in keeping it going without any direct involvement on the part of the adult.

☻ **Stage Manager**

Adults in this role support the children's play by offering to provide materials to make props and by making suggestions about literacy items that can be used to further the play. The adult encourages children to talk about their play and helps them to expand their language and literacy development, offering suggestions about roles and props.

- **Co-Player**

  The adult in this type of play participates in the actual play-acting when invited by the children. The adult can offer suggestions about plot and literacy activities to further the play; and then he assumes a role, mediating the dialog and defining the roles and responsibilities of the characters.

- **Play Leader**

  This final type of adult play also involves active participation in the dramatic play. With this role the play leader deliberately introduces ideas and plot conflicts to extend and facilitate literacy play. This type provides the greatest potential to encourage the children's language and literacy production. The play leader is in a position to suggest that the children use activities that teach them the functional use of literacy.

Quiet Reading Area

Read to the children. Get out a book and read aloud to yourself if the children aren't interested in coming to listen to you. If they see you reading they may want to come and listen, and your reading is a good model for them to see.

Sensory Table

Talk to the children about what they are doing. Ask them how the material feels. While they work get some paper and write down some of the ideas that they have. For example, if Tim and Sarina are measuring rice into a jar, make a label for the jar that says "Tim and Sarina put six cups of rice in this jar." Or as Jonathan and Kaylie are pouring water through a funnel, make a sign that says "Jonathan and Kaylie found that the big funnel fills the cup faster than the small funnel." Draw pictures to illustrate the points and be sure to put children's names on the signs. Read the sign to the children and have them read it with you.

Block Center

After the children have built something special encourage them to label their creations with their names and the names of the creations. Make a note that says, "Please don't knock this down." This note could be stored in the block center so that a child can use it whenever she has made something special.

Computer Area

Encourage children to type letters to others. Point out the alphabet letters and numbers on the keyboard. Say things like "Look, you typed an A."

Table Toy Area

As with the blocks, children could label the creation they made. Another fun idea would be a table toy log in which the children sign their names to the activity they chose that day. For example make a small booklet with a page for each available activity at the table. Put the name and a picture of the activity at the top of the page. Have the children sign the log each time they get out one of the toys to play with. Check the log occasionally and show the children which toy is most popular. This also works well with a popular toy; instead of signing after they have played, have them sign the list saying that they want to play with the toy.

Housekeeping Center

Put paper and writing tools in the housekeeping center and encourage the children to write a grocery list. Children could make up a recipe and write it on a recipe card or piece of paper. If there is a telephone in the "house" children could write a phone message telling who called and write down the phone number.

Use your imagination to encourage literacy in all areas of the classroom. There are many other ideas that can be used besides those listed here.

Make School an Important Part of Home

One important part of bridging the gap between home and school is making school important even when you and the children are not there.

A Place for Treasures

Check each day to see what your child brings home from school. Have a place in your home where you hang art work and other projects. As new ones come home take down the old ones and choose a few special ones to put away in a "treasure box" for your child. This treasure box could be an old apple box with a lid. Help your child cover the box with protective paper, decorate the box, and put her name on it. You could insert a file folder for each school year and add to this box as she grows.

Get Involved

Get involved in school functions such as programs, field trips, and social events. Bring the family along. Talk about the activities at home with your children. Let your child know that these functions are important and that school is a good place to be.

Bedtime Routine

At bedtime have an established routine so that your child will be able to rest well and be ready for the next day of school. Previous lessons have mentioned having a story time just before bedtime. This is especially helpful in getting the child calm and ready to sleep. Help your child know that it is important to go to bed on time when the next day is a school day.

Positive Attitude

Always show a positive attitude toward your child's school experiences. Say good things about the teacher. Talk to your child about the children who are in his class and find out the names of his friends. Your child will feel positive when your attitude is positive. This positive attitude makes it easier for your child to feel confident and secure with an experience that may feel strange and frightening at first.

Stay in Touch

Communication is a two-way street. Listen to the teacher, but also be sure that you tell her your concerns as well. Let her know that education is important to you and your family.

Discuss your concerns, your hopes, and your expectations for your child with the teacher. If you notice that something strange or odd is happening with your child, mention it to the teacher. If the teacher notices a problem be sure to follow her suggestions to find out what is wrong.

What Happened at School Today?

At the end of each day talk to your child about what happened at school that day. Show her that school is important and that you are glad she is going to school. One way to do this is to keep a daily after-school journal. Make two journals, one for yourself and one for your child, by stapling together some paper and making a cover from cardboard or a piece of wallpaper. Spend a few minutes after the child comes home talking about what happened that day. Choose something special and write it down in your journal at the same time your child is writing in hers.

Find out what your child is learning at school and reinforce this at home. For example, if the class is learning about weather check to see what the weather is each morning. Write this down in your journal too.

Culture Is Important

Multicultural parents can support children's learning by talking, reading, and writing with them in their native language. Share books that are written in the language you are most comfortable with. It would be especially fun if you were able to read a book in your native language that your child heard at school in English.

Make Literacy Learning a Part of Life

Learn how to choose the right books and magazines for your children. Learn how to use the library and go there regularly. Choose activities that promote literacy--talk, sing, recite nursery rhymes, tell stories, and point out words wherever they appear. Make literacy learning an important part of everyday life.

Activities

☆ Make after school journals. Staple together some sheets of paper and make a cover from wallpaper samples or fabric. Make two that match, one for you and one for your child. Use these to write down the activities of each day. Talk with your child about what happened that day and encourage him to write it down in the journal. Remember to let him write it "his own way!" While he is writing write down the things that you talked about in your journal.

✰ Brainstorm a list of your own unique talents that you could share in your child's classroom. Especially think of stories that you could tell, games that you played as a child, or personal experiences that you have had that you could share.

✰ Hang a calendar in your kitchen or another easily accessible location. In the daily squares on the calendar jot down a unique word or phrase that your child used or something cute or special that your child did that day. Save these calendars in the child's treasure box. Childhood goes so quickly and these memories will be precious in years to come.

✰ Create a home literacy center in a box. Put in pencils, crayons, paper, scissors, paste, magazines, pictures, and books. This could be a box that stays in one place at home or it could be portable so that it could go with you to the store, park, or laundromat.

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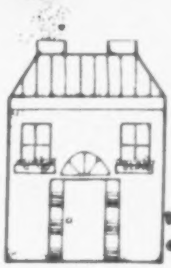


Bridging the Gap
Between Home and School

Visit your Child's Classroom

Be a good volunteer

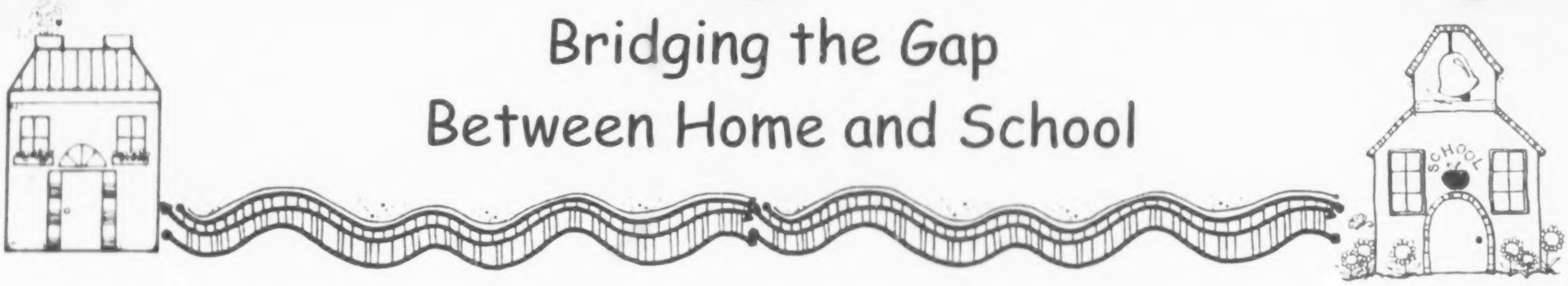
Work with all of the children
Encourage and support
Give one on one assistance
Share culture

Support literacy learning in all areas of the classroom

Dramatic play area
Quiet reading area
Sensory table
Block center

Computer area
Table toy area
Housekeeping center
Use your imagination!

Bridging the Gap
Between Home and School

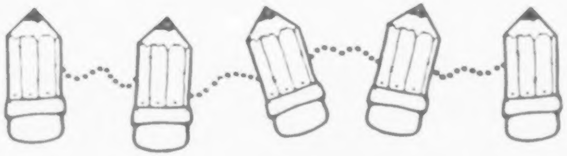


Make School an Important Part of Home

SCHOOL
IS
COOL

Have a place for treasures
Get involved in school functions
Have a bedtime routine
Show a positive attitude
Stay in touch with teachers
Talk and write about what happened at school
Make culture important
Make Literacy learning a part of life

I
LOVE
MY
SCHOOL



ISSUES AND TRENDS

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"I never knew I was needed until you called!": Promoting parent involvement in schools

If you were to eavesdrop in households throughout the world, you might hear the familiar question "What did you learn in school today?" asked by parents who are trying to connect with the school experiences of their children. Parents' interest and involvement in school experiences are valued and promoted by teachers who recognize parents' significant role in children's literacy development.

At Gardner School, a large urban U.S. school with a rich mixture of children from many different cultural backgrounds, parents play a key role in their children's education. This is true for English- and Spanish-speaking families who constitute the majority of parents in this school. It became obvious to the teachers at Gardner, who are mostly monolingual English speakers, that they needed to rely heavily on parents to develop an environment that was linguistically and culturally relevant for the children. They realized that such an environment was best developed when the language and cultural experiences of the children were brought to the school as an integral part of the curriculum. At Gardner, an effective working partnership between parents and teachers was a critical goal of the teachers. They aggressively sought out parents who would spread the word that they were indeed welcome, needed, and valued in the life of the school. In this column we describe some of the things that worked and how parents were incorporated into curricular activities. We identify the need for strong partnerships with parents and family members who can assist teachers in developing more supportive and nurturing learning environments for students from many different backgrounds. We share roles that Spanish-speaking parents and family members play, both in school and at home, to provide meaningful assistance for students who are experiencing a new language and culture.

Parents as part of their children's literacy development

Just the presence of parents at school supports the school as a major dimension of a child's life. Parental presence permits other students to enjoy the proximity and experiences of interacting with adults from a variety of backgrounds. The cultural awareness and sensitivity of both children and adults are expanded through these interactions. The new community of the classroom becomes a composite of all of its members rather than a place where parents and children who are acquiring a second language must fit in. When parents and children are forced to share space with others but not encouraged to share, respect, and support others' language and cultures, hatred and prejudice can grow, producing an unfortunate situation for everyone.

Every parent benefits from time spent in a classroom. When they participate in their children's education, they acquire insights about their children, the cultures of their peers, and the school curriculum that help them to see relationships between their parenting practices and classroom practices.

Most parents care deeply about their children's education, but their involvement can be limited for a variety of reasons: (a) They are too busy, (b) babies are at home, (c) both parents work, (d) a single parent works, or (e) teaching is believed to be the teacher's job. There are also unspoken reasons for noninvolvement: (a) "I don't know the

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(pp. 614–617)

language," (b) "I don't have the skills," (c) "I don't know how to teach," (d) "I am so different from all the other parents, someone might laugh at me," or (e) "I would be of no help." These feelings are real and must be acknowledged. By offering a variety of suggestions for involvement in schools, teachers can help parents become comfortable in finding a role that benefits their child as well as other members of the classroom community.

"I never knew I was needed until you called"

Teachers often wonder how to initiate communication with parents. Begin with a call, a home visit, or a written invitation. Think about:

- The purpose of literacy in a culture. Not all cultures see careers requiring higher education as positive endeavors for their children. Parenthood and family allegiance may be seen as adult goals that are more important than diplomas.
- The development of a definition of classroom literacy that includes rather than excludes all of the parents of the children.
- The skills of the family members. Be sure to make requests that parents can accomplish.
- Activities that are relevant to the parent and culture.

Let's look into some of the classrooms at Gardner School to see how parents are playing a critical role in their children's learning at school. Parents assist and support instruction in three ways: (a) as *teaching partners* in the classroom, (b) as *resources* in the classroom, and (c) as *at-home teachers*.

Parents as teaching partners in the classroom

In Ms. Hurtado's third-grade classroom, parents work in ways that involve direct relationships with students. The presence of parents provides a sense of refuge and belonging for culturally and linguistically diverse students. Directly and indirectly, parents reflect and support their children's reality and communicate to them that their language and experiences are valued. The pressure on all students to adapt to a school environment, which may also involve encountering a new culture and language, is eased by the presence of parents who reflect a warm acceptance and appreciation of their cultures. The strong underlying message is that everyone will share all of the languages and cultures of the school community. All children, parents, and teachers benefit from this perspective as everyone interacts and learns about and from each other.

Sharing ideas orally. Through interaction with groups of children, parents stimulate oral language about topics that are important to the day's learning goals. Volunteers do not need talents in reading and writing English to communicate. Parents who are partially bilingual, for example, can provide information about ways in which words in the first language relate to the second.

In Ms. Hurtado's classroom two parents shared information about the medicinal use of plants and herbs. Soon the parents and children were engaged in a lively discussion of remedies for stomach aches, insomnia, colds, and even skin rashes. In this situation, parents easily guided, initiated, and encouraged oral language development.

Reflecting on this experience, Ms. Hurtado offers this advice: "Be sure to select topics that highlight the knowledge of the parents from your classroom community. The motto in our classroom is 'Every family has something important to share!' "

Tutoring individuals. Ms. Hurtado also encourages parents to tutor individual children. She believes parents are very good at giving students extra attention, praise, and encouragement. She establishes regular schedules so parents know when they are needed.

To facilitate parent involvement in the classroom, Ms. Hurtado designates a space where students can go to ask for help from parent volunteers. This allows both students and volunteers to feel secure and familiar with the classroom space where tutorial services are always offered.

Supporting written communication. Children who are still developing literacy in their first language are encouraged to do many of their literacy tasks, such as journal writing, in their primary language. In turn, parents who share that language read and respond to the journal entries. Their role is to support students by helping them to clarify their thoughts through their writing. Many of these parents also keep a journal that they share with the children with whom they work. Ms. Hurtado believes that family journals are a wonderful way to record new experiences for the adults and the children in the classroom.

Sharing integrated language experiences. For non-English-speaking students, Ms. Hurtado asks parents to read storybooks in the children's language. For those students who are beginning to write in English, bilingual parents are available to respond in either language because students are given a choice of the language in which they prefer to read and write.

Parents and Ms. Hurtado often cooperate in the same activity. For example, as Ms. Hurtado read the book *Swimmy* (1963) by Leo Lionni, a parent read *Nadarín* (1988), a Spanish version. After the reading, the parent and Ms. Hurtado led a discussion about the book in both Spanish and English. Ms. Hurtado and her children enjoyed this experience so much that they repeated it with three other pairs of books: *Carl's Afternoon in the Park/Carlito en el parque una tarde* (Day, 1991), *Love you Forever/ Siempre te querré* (Munsch, 1986), and *My House/ Mi casa* (Emberley, 1990).

After reading *Swimmy*, one child wrote: "Me sentí mi triste al principio del cuento porque creí que un pez grande se iba a comer a los pecesitos" (I felt sad at the beginning of the story because I thought that a big fish was going to eat the little fish). The parent responded: "Yo también me sentí así la primera vez que leí el libro. Pero que listos los pecesitos, verdad?" (I felt the same way the first time I read the story. But aren't those little fish smart?) Another child wrote: "Yo quiero un pecesito como éstos para mi cumpleaños" (I want one of those little fish for my birthday). The parent responded: "Yo me acuerdo que cuando era niña también tenía muchas ganas de tener un pecesito. Al fin mi madrina me regaló uno para el día de mi santo" (I remember that as a little girl I also wanted a fish. My godmother finally gave me one for my feast day). At the same time in the same classroom, an English-speaking parent and Ms. Hurtado provided similar experiences for the English-speaking students. One child wrote: "I liked *Swimmy* because he got his friends to help save him." The parent's written response was "Yes, and they helped themselves too!"

Promoting after-school study. After-school study groups are offered by both English- and Spanish-speaking parents who stay in the classroom for 20 or 30 minutes after school to make sure that children understand their assignments. During this after-school study time, some parents assist as interpreters for students who are not yet proficient in English. Students who have something to share in their first language tell it to the parent, who translates it for other students to hear or read. This process and the sharing experiences are mutually beneficial: listeners can enjoy a message in two different languages, and speakers can hear or see their own words in a translated form.

Parents as resource persons in the classroom

All students at Gardner School benefit greatly from the assistance of someone from their own cultural or language group, but they also profit from lessons that are shared by parent visitors who are not from their cultural background.

Sharing personal stories. Gardner parents tell stories about topics that have inspired and informed their lives. Such presentations have two values: They are intrinsically interesting to the students who relate to the events and ideas, and they are motivating to others who may be unfamiliar with the topics but are intrigued because the speaker is Maria's mother, Tran's uncle, Karen's dad's partner, or Mike's grandmother.

Sharing literature. Parents are also invited by the teachers and children to the classrooms to read literature, to tell stories from the oral tradition, and to recite poetry. In Ms. Cunningham's first-grade classroom, a parent was invited to read the story *Triste historia del sol* 'Sad Story of the Sun' (Climent, 1987). This story is about the day the sun felt so sad that it gave off only the dimmest light. Everyone worked together to do something to make the sun happy again. After the reading, the teacher involved students in a discussion about the story and then involved them in writing about the book. After a shared repeated reading, Ms. Cunningham helped the students identify several sight words, which were then added to their word banks. Working in pairs, the students told the story to one another as Ms. Cunningham and the parent circulated among them listening, encouraging, and providing assistance.

Sharing events. Another parent was invited into Mr. Chou's sixth-grade classroom to share pictures, a home video, and realia (headpiece, dress, shoes) from her oldest daughter's *quinceañera*. The mother talked about the Hispanic custom of celebrating a daughter's 15th birthday. She described how the extended family shared expenses and helped at the function. Students in the class asked the parent many questions. Unfamiliar vocabulary words were identified and studied through semantic webbing. Children then worked in groups to recount in writing and illustrate the *quinceañera* experience. Using the new vocabulary, they labeled the pictures and compiled them into a big book entitled *Julieta's Quinceañera: Her 15th Birthday Celebration*. This activity was used as a springboard for exploring other customs and celebrations. For example, children talked of bar and bat mitzvahs and confirmations with parents from these cultures.

As these examples illustrate, the presence of parents in these Gardner School classrooms provides a valuable resource for both students and teachers. When students see their parents providing such valuable experiences for their peers, they not only feel a sense of pride, but they also share positive feelings about their language and culture.

Parents as teachers at home

The old adage "Parents are their children's first teachers" is particularly appropriate in the Gardner School context. As the partnership between the Gardner School teachers and the parents grew, a series of suggestions for teaching at home was offered by teachers and parent representatives. Their one rule was: NO family is to be threatened, intimidated, or excluded from the partnership. To that end, the Gardner teacher-parent team suggested the following activities.

Making collections. One type of activity that the Gardner teachers and parents used was making collections at home. Parents and children began by identifying what they might enjoy collecting. Then they talked about the size, texture, form, odor, utility, or color of socks, rocks, seeds, leaves, or books. One parent, for example, spent time with her kindergarten child on a collection of socks. They discussed sizes, using such vocabulary as *big, small, medium, wide,* and *short*. They talked about colors. Then they discussed some mathematical concepts—the concept of pairs and working with sets of different colored socks and types of socks. The parent and child then selected 10 special socks. When the child closed his eyes, the parent hid three socks and asked the child to determine how many were missing. The memory game continued with both parent and child asking addition and subtraction questions.

Sharing mail: Letters and postcards. Communication with extended family members, such as grandparents, uncles, aunts, and cousins, was encouraged by exchanging letters. The messages that children developed together with a parent contained news and perspectives that might otherwise be overlooked. Family gatherings and school events also provided authentic reasons for designing and writing invitations to family and friends.

Sharing books. Gardner School teachers sent home many books for parents and children to read together. In addition to English titles, some Spanish titles include:

- *Abuelita Opalina* (Puncel, 1981), in which Isa's teacher asks the class to write about their grandmothers. Because both of Isa's grandmothers have died, she writes about a grandmother of her own invention;
- *A Birthday Basket for Tía* (Mora, 1992), in which Cecilia prepares a surprise for her great-aunt's birthday;

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- *El pampinoplas* (Armijo, 1980). This is a touching story about a boy's relationship with his grandfather;
- *Un día en la vida de Catalina* (Hinart, 1989). In this book Catalina wonders about changes that will take place in her family now that she has a new baby sister.

Sharing journals. Parents and their children are also encouraged to keep joint journals. This practice was modeled by mothers and daughters who participated in the Mother-Daughter Program in El Paso, Texas, where activities were designed to raise the girls' aspirations for careers requiring higher education (Tinajero, Gonzalez, & Dick, 1991). Once a month, sixth-grade Hispanic girls, together with their mothers, met after school to explore career options and to set goals. The program involved the mothers directly in the educational process. Mothers were better able to assist their daughters in making important decisions which maximized their daughters' future careers and academic opportunities. The mothers became intimately involved in their daughters' education as they discussed topics related to careers and goal setting and kept daily joint journals. One journal entry from a mother-daughter team read: "We spent a lot of time together today. We also visited grandma. She lives with one of her daughters. We told her about the Mother-Daughter Program and she said she had always wanted to be a teacher."

Mothers and daughters participating in this program reported that they are closer to one another, that they talk to one another more often, and that they spend much more time together than before. Journals were also shared between male and female parents and boys and girls in Ms. Hurtado's third-grade classroom and Ms. Ryan's second-grade classroom.

Sharing family memories. Children and parents in Ms. Ryan's second grade put together family albums. Here students and family members discussed relationships, recalled family gatherings and celebrations such as birthdays and Mothers Day, discussed dates and places, and worked together to write captions for the photographs. Ms. Ryan provided both English- and Spanish-speaking parents with books to share. The following were offered to the Spanish-speaking parents to read with their children:

- *Family Pictures/Nuestro barrio* (Lomas Garza, 1990)
- *La abuela de juicio* (Robles Boza, 1984), a story of the friendship of four children and an old woman, who has a chest full of memories that she shares with them. After she passes away, the children's memories of her enrich their lives
- *Los abuelos* (Rius & Parramon, 1985), a history of how grandparents got to be grandparents and their role in the family

In Ms. Ryan's classroom students and parents also worked together to make a family memory book that contained pictures, recipes, and stories that highlighted their family culture, language, and experiences. Other extended family members also became involved in the collection and illustrations of these books.

Sharing oral histories. Parents and their children in Ms. Rosenberg's fourth grade were encouraged to share stories, rhymes, and riddles from their own oral tradition. Students interviewed grandparents, uncles, aunts, and other extended family members and friends in an attempt to collect materials and experiences that represented their family and cultural traditions. Students wrote about these traditions and illustrated their writing. In addition to sharing the classroom collections, Ms. Rosenberg sent books for all to share at home. Those sent to the Spanish-speaking parents were *Juegos infantiles* (Unknown, 1974), a collection of traditional Mexican children's games and *Tortillitas para Mama* (Griego, 1981), a collection of traditional Hispanic nursery rhymes.

Sustaining partnerships

The ongoing program at Gardner School where teachers, parents, and children work so successfully is based on the following core ideas that guide activities for parent involvement:

- "Parents" include all family members and adults who are the primary caregivers for our children.
- Parents care, and their caring is demonstrated in different ways.
- Parents are critical partners in the process of educating children.
- Parents and teachers together can provide total linguistic, cultural, and academic support for every child.
- Parents help educators understand the cultural diversity of children.

In this school, parents truly are participants in the processes, purposes, and practices of teachers' teaching and children's learning.

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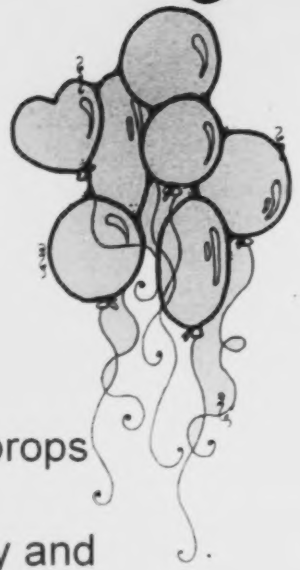

Four Types of Adult Play Styles:

Onlooker:	Less involvement Adult encourages by nodding or smiling
Stage Manager:	Adult encourages play by offering materials for props and other literacy items Adult encourages children to talk about their play and helps them expand their language
Co-Player:	Adult participates in play-acting at children's invitation Can offer suggestions about plot and activities
Play Leader:	Most involved by adult Adult deliberately introduces ideas and plot conflicts to extend play Greatest potential to encourage literacy

Lesson Five:

Becoming Comfortable With the Parent's Own Literacy Development

TRAINING MODULE #1
WORKING WITH FAMILIES

Lesson 5: Becoming Comfortable With the Parent's Own Literacy Development

Objective: The parent/family will learn techniques to become comfortable with their own literacy development.

Purpose: The purpose of this section is to enable the parent/family to become comfortable telling and sharing stories with children even if their literacy is limited or they want to extend their reading activities. Research shows that sharing stories with children helps to develop active and involved readers and thinkers. This section stresses the importance of encouraging family literacy through sharing reading and writing activities. These activities include oral story time, wordless picture books, and concept books. In some cases the parent's and children's literacy development may occur at the same time.

Family Literacy

Sharing stories is one of the most intimate and effective means of communication and entertainment available to any family. Much of the research on literacy today often incorporates family literacy. But what is family literacy? Family literacy is the *process* by which family members incorporate the written word into their daily experiences. The ways in which families use print while interacting is constantly evolving (Unwin, 1995).

The Family Literacy Commission, formed in 1991 by the International Reading Association, has published a brochure that offers these ideas as a definition of family literacy.

> Family literacy encompasses the ways parents, children, and extended family members use literacy at home and in their community. Sometimes family literacy occurs naturally during routines of daily living and helps adults and children "get things done." These events might include using drawings or writings to share ideas; composing notes or letters to communicate messages;

> making lists; reading and following directions; or sharing stories and ideas through conversation, reading, and writing. Family literacy may be initiated purposefully by a parent or may occur spontaneously as parents and children go about the business of their daily lives. Family literacy activities may also reflect the ethnic, racial, or cultural heritage of the families involved (Morrow, Paratore, & Tracey, 1994).

Family literacy programs attempt to break the cycle of underachievement by providing literacy experiences that benefit all members of the family, adults as well as children. A variety of popular programs are successful since their philosophy focuses on parents as partners in helping their children learn to read.

For example, the Barbara Bush Foundation was founded in 1989 to increase family literacy and family literacy programs in the United States. The mission of the Barbara Bush Foundation for Family Literacy is: 1) to establish literacy as a value in every family in America...by helping every family in the nation understand that the home is the child's first school, that the parent is the child's first teacher, and that reading is the child's first subject; and 2) to break the intergenerational cycle of illiteracy...by supporting the development of family literacy programs where parents and children can learn to read together. Included at the end of this lesson are Barbara Bush's family reading tips.

Another way to support children's literacy learning, as well as encourage the family member's learning, is through intergenerational programs in which grandparents, aunts, uncles, cousins, parents, and children are involved as co-learners. These programs are common in families wishing to learn English as a second language. Additional benefits such as family communication, children's sense that learning to read and write are meaningful activities, and breaking the cycle of illiteracy may result when including extended family members.

Written information is commonly exchanged within the family unit and the community during routine daily activities. Often times parents may feel limited in their literacy. This should not, however, detract from the amount of time that they "read" to their children. This "reading" can take the form of telling family and other stories, and using picture books.

Encouraging Parents in Their Literacy Development

Research clearly demonstrates that growing up in a home where literacy is encouraged by parents gives a child a solid foundation for learning in school. Literacy suggests that the comprehension or meaning-creating activity is just as important as the speaking, reading, and writing. As an example, reading is not just figuring out the words--it is the comprehension that goes along with the reading that makes the reading meaningful.

Many parents/families may be limited in their literacy or may want to become more literate. As a child's role model, it is important for parents/families to recognize the value of literacy as an enjoyable, lifelong learning opportunity. Parents/families are continually challenged to become comfortable with all types of reading and writing materials. Encouraging literacy independently or through the interactions with a child, shows the child that reading and writing are very important and meaningful activities.

The value placed on literacy is often rooted in cultural values--what we value or feel is important, may determine the direction of our lives. For example, those with limited food supplies may value the availability of food over developing their own literacy. However, to thrive in today's information-rich society, it is beneficial for those with limited literacy to begin to acquire basic literacy skills. This lesson will give you some techniques to use to help develop or enhance your, as well as your children's, literacy skills.

Oral Story Time

Telling Family Stories

Telling family stories is a wonderful opportunity for parents/families with limited literacy skills to communicate stories to their children and contribute to their children's literacy development. It is also a way for parents to extend their literacy skills if they don't enjoy reading themselves or to their children. It is a valuable experience to hand family stories down from generation to generation. Many of our most powerful memories and most important experiences come from our families.

Researchers have found that the oral language development that goes along with telling family stories can be a powerful experience and is a necessary component in literacy development. In addition, studies have demonstrated that early readers come from homes where oral language is used in a variety of ways (Snow & Perlmann, 1985).

Children love to hear stories about their parent's and grandparent's childhood experiences. Having this opportunity helps them become avid listeners. They also love to hear stories about themselves--such as telling them about "the day they were born or adopted." Children's wonder and excitement moves their imagination while listening to family stories. Telling culturally relevent family stories is a great way to keep the family's heritage alive. Handing down family stories is another opportunity to convey family values. A knowledge of their family history helps them to know "who they are." Also, hearing family stories is a way for children to make sense out of life.

Family Story Telling Strategy: Recalling childhood memories and recent experiences are excellent ways to involve children in family story telling. Using puppets and stuffed animals and changing your voice for the different characters also helps to keep the listener's attention.

Here are some story ideas to share with your child:

- The day the child was born or adopted.
- How the child's name was chosen.
- Your favorite story books as a child.
- What the first school you attended was like.
- Your favorite school teacher(s).
- What school subjects were your favorites or least favorites.
- Where you lived as a child.
- The pet(s) you had as a child.
- Your most memorable vacation.
- How you met your husband or wife.
- How holidays were celebrated in your family.
- What your grandparents were like.
- Stories your parents and grandparents shared with you.
- Your favorite family story.

You may want to record these stories on a tape recorder or write them in a "Family Story Album." Having a copy on tape or in written form is an excellent way to preserve your family's history.

Finger Plays and Song Games

Another opportunity for parents/families with limited literacy is sharing finger plays and song games with children. The variety of oral stories and songs helps to build the child's language development and experiences with literacy. Children cannot resist playing favorite finger plays such as "This Little Piggy Went to Market..." or song games such as "The Itsy-Bitsy Spider..." Through repetition children delight in memorizing the words and singing the songs to themselves during play.

Family Finger Play and Song Game Strategy: Beginning at birth parents/families may want to sing lullabies and say nursery rhymes to their children. Continue singing and playing age-appropriate songs, finger plays, and nursery rhymes as the children grow.

Some ideas include:

- Hush, Little Baby
- Rock-A-Bye, Baby
- Pat-A-Cake,
- This Little Pig Went To Market
- The Itsy-Bitsy Spider
- I'm a Little Teapot
- Eye Winker, Tom Tinker

At the back of this lesson you'll find the words to these and other songs and rhymes.

Activity: Try creating your own books using these favorite rhymes and songs, and read or sing them together with your child. Even if you create wordless picture books the importance of reading will be realized by your child. If your literacy is limited ask someone to write the words of the rhyme or song for you. Through repetition and memorization you and your child will begin to recognize the words. The closeness and communication that results from this experience can be both fun and meaningful.

Story Telling Using Paper, Fabric, and Other Objects

Using paper and other items to tell a story also intrigues listeners. The simplicity and delight of creating something usable from a simple piece of paper or cloth captures everyone's attention. For those with limited literacy this is an excellent activity to incorporate with story telling.

A paper folding activity included at the end of this lesson is simple yet fun!

Wordless Picture Books

Wordless picture books are just what the words imply--books with pictures and no words. This is another excellent way for parents/families with limited skills to enhance the literacy development of their children. Each picture suggests a story to tell, and there are no words to read. Wordless picture books often involve active participation from both the story teller and listener because each picture is open to interpretation. The story teller may make up a different story each time she looks at the pictures. The listener, in turn, may add his ideas into the story as well. The creative expression involved in wordless picture books makes them very enjoyable to both readers and emerging readers.

Reading Strategy: When looking at the front cover look at the picture and ask your child what she thinks the story is about. "Read" through the book by creating your own story.
Here are some questions that you may ask:

- What do you see in the picture?
- What are the characters doing?
- How do you think the characters are feeling?
- What do you think will happen next?
- Do you think it could happen in real-life?

Record the child's story. Try writing the story on paper exactly how the child tells it. Seeing her words on paper will show the child that her words are important and meaningful. Also ask the child if she would like to write down the words of the story. Even if her words are letter forms or pictures, you are showing her that you value her ideas and her writing.

Concept Books or Picture Books

Concept books or picture books are books with large illustrations or pictures and few words. The pictures are used to convey simple concepts such as animals, shapes, and colors. Using concept books or picture books is a delightful way to offer many opportunities for observation. A vocabulary begins to develop for common objects through repetition. Much like wordless picture books, concept books are excellent for those with limited literacy or for those who do not enjoy reading.

Reading Strategy: While looking at the pages in the book try to encourage oral language development through observation and object naming.

Here are some ideas:

- Look at each animal and ask her to name the animal.
- Ask her if she can make a sound just like the animal.
- Find all the shapes that have pointed edges.
- Ask her to name all of the shapes in the picture.
- Point at a color and ask "Do you know what color this is?"

In all of your family interactions with emerging readers and writers try to encourage all learners to become thinkers--not just passive recipients of information.

It is important for every family to remember that they have a rich heritage and that they should share this with their children. In addition to being an intimate family experience, "reading" to your child is one of the most inexpensive forms of entertainment.

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Songs and Rhymes to Sing and Play With Babies and Children

Rock-A-Bye, Baby

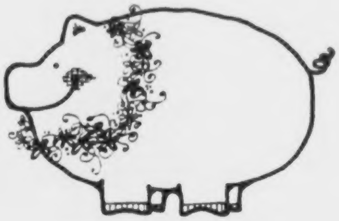
Rock-a-bye baby, on the tree top,
When the wind blows, the cradle will rock
When the bough breaks, the cradle will fall,
And, down will come baby, cradle and all.

Hush, Little Baby

Hush little baby, don't say a word,
  Papa's gonna buy you a mockingbird
If that mockingbird don't sing,
  Papa's gonna buy you a diamond ring.
If that diamond ring turns to brass,
  Papa's gonna buy you a looking glass.
If that looking glass gets broke,
  Papa's gonna buy you a billy goat.
If that billy goat don't pull,
  Papa's gonna buy you a cart and bull.
If that cart and bull turn over,
  Papa's gonna buy you a dog named Rover.
If that dog named Rover don't bark,
  Papa's gonna buy you a horse and cart,
If that horse and cart fall down,
  You'll still be the sweetest little baby in town.

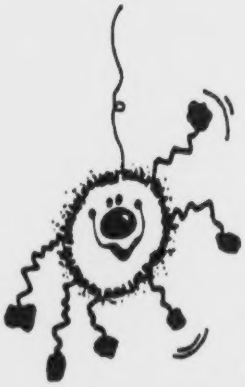
Pat-A-Cake

Pat-a-cake, pat-a-cake, baker's man,
Bake me a cake just as fast as you can;
Pat it and prick it and mark it with B, And
put it in the oven for baby and me.



This Little Pig Went To Market

This little pig went to market,
This little pig stayed at home,
This little pig had roast beef,
This little pig had none, And
This little pig cried, "Wee-wee-wee,"
All the way home.



The Itsy-Bitsy Spider

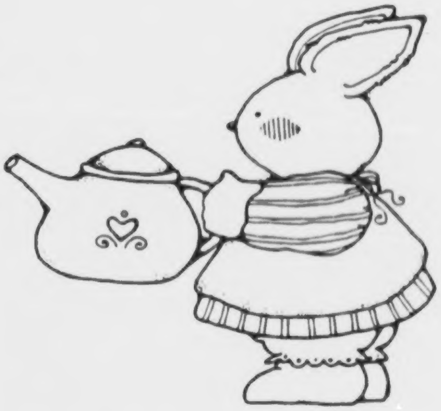
The itsy-bitsy spider went up the water spout, down came the rain and washed the spider out,
out came the sun and dried up all the rain, so the itsy-bitsy spider went up the spout again.

Twinkle, Twinkle, Little Star

Twinkle, twinkle, little star, how I wonder what you are.
Up above the world so high, like a diamond in the sky,
Twinkle-twinkle little star, how I wonder what you are.
When the blazing sun is gone, when he nothing shines upon.
Then you show your little light, twinkle, twinkle all the night.
Twinkle, twinkle little star, how I wonder what you are.
Then the traveler in the dark, thanks you for your tiny spark.
He could not see where to go, if you did not twinkle so,
Twinkle twinkle little star, how I wonder what you are.
In the dark blue sky you keep, often through my curtains peep.
For you never shut your eye, till the sun is in the sky,
Twinkle twinkle little star, how I wonder what you are.

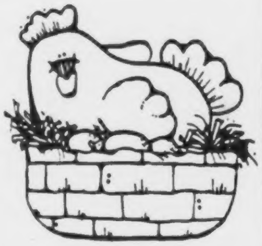
I'm a Little Teapot

I'm a little teapot, short and stout
here is my handle; here is my spout
When I get all steamed up, then I shout,
"Tip me over,
and pour me out!"



I'm a very special pot, it's true
Here's an example of what I can do
I can turn my handle into a spout, so
Tip me over and pour me out.

One, Two, Buckle My Shoe



1, 2, Buckle my shoe;
3, 4, Shut the door;
5, 6, Pick up sticks;
7, 8, Lay them straight;
9, 10, A big fat hen;
11, 12, dig and delve;
13, 14, maids a-courting.

Eye Winker, Tom Tinker

Eye winker, (circle around eye)
Tom Tinker, (circle other eye)
Nose dripper, (touch nose, top to bottom)
Mouth eater, (circle around mouth)
Chin chopper, (touch chin, side to side)
Neck tickler, (tickle neck).

Hickory Dickory Dock

Hickory dickory dock,
The mouse ran up the clock
The clock struck one, And down he run
Hickory dickory dock

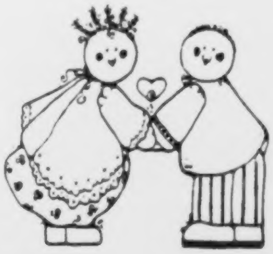
The Wheels on the Bus

The wheels on the bus go round and round,
Round and round, round and round,
The wheels on the bus go round and round,
All through the town.

The people on the bus go up and down,
up and down, up and down,
The people on the bus go up and down,
All through the town.

Other verses to sing:

The horn on the bus goes toot, toot, toot,...(etc.)
The money in the box goes ding, ding, ding,...(etc.)
The wiper on the glass goes swish, swish, swish,...(etc.)
The doors on the bus go open and shut,...(etc.)
The driver of the bus says, "Move on back",...(etc.)
The babies on the bus go "Waa, Waa, Waa",...(etc.)
The mommies on the bus say "Sh, Sh, Sh",...(etc.)



London Bridge

London Bridge is falling down,
falling down, falling down,
London Bridge is falling down,
My fair lady

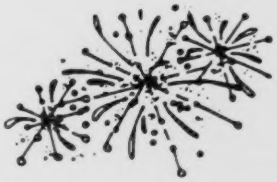
Other verses to sing:

Build it up with iron bars...(etc.)
Build it up with pins and needles
Pins and needles rust and bend
Build it up with gold and silver
Gold and silver I've not got

Miss Mary Mac

Miss Mary Mac, Mac, Mac,
All dressed in black, black, black,
With silver buttons, buttons, buttons,
All down her back, back, back.

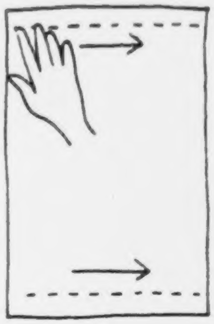
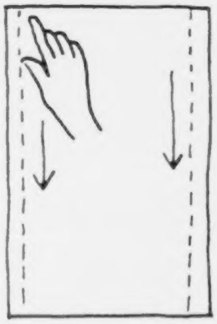
She asked her mother, mother, mother,
For fifteen cents, cents, cents,
To see the elephant, elephant, elephant,
Jump over the fence, fence, fence.

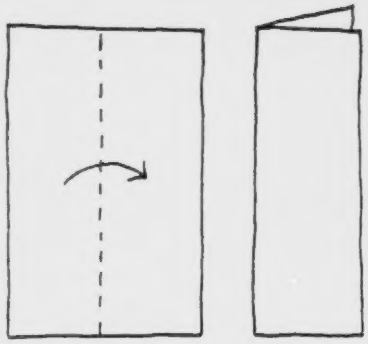
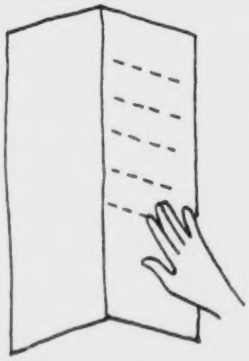
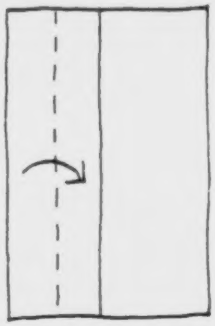
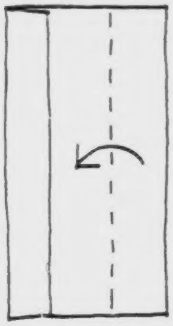
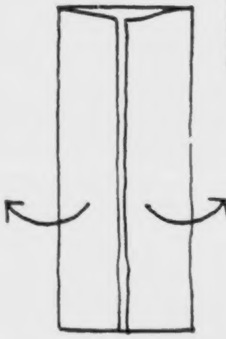


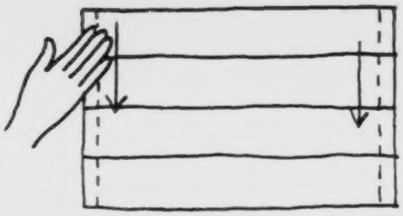
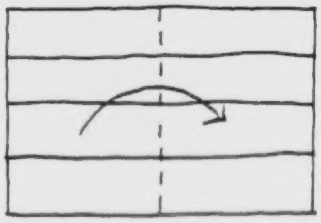
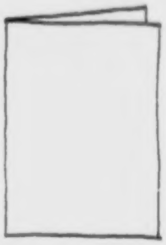
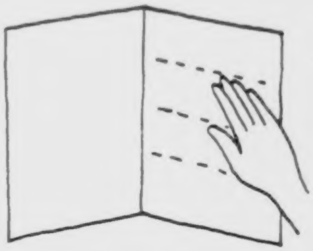
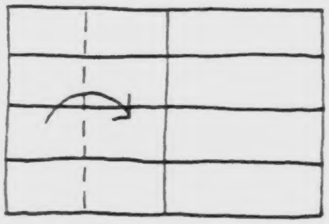
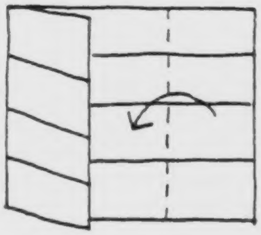
He jumped so high, high, high,
He reached the sky, sky, sky,
And didn't come back, back, back,
Till the Fourth of July, ly, ly.

THE BROTHERS SHORT AND THE BROTHERS LONG

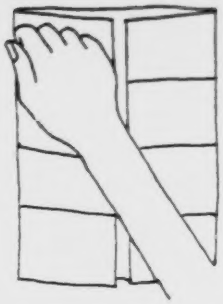
Materials needed: 1 sheet of plain paper, 8½ by 11 inches, in any color. This story is based on a model known to paperfolders as "The Magazine Cover Box." If you separate the front and back covers from a magazine and use each sheet to fold a figure, you will have one for the box and one for its cover. This figure has been known for at least two hundred years in Europe and Asia. However, I do not use the paper from magazine covers since I do not want the pictures or text to distract from the story. Should you wish to make a cover for the box, start with a slightly larger sheet; otherwise you must crunch the box a bit in order for it to fit under the cover.

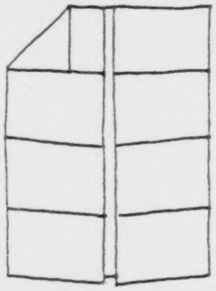
This is the story of the Brothers Short.	*Point to short edges of paper.*	
and the Brothers Long.	*Point out each long edge of paper.*	

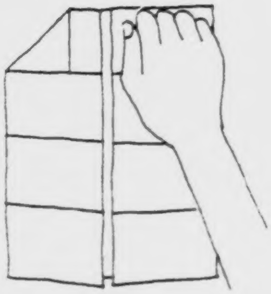
One day, the Brothers Long received a card.	*Fold paper in half, like a book, bringing long edges together.* *Show long card you have made.*	
It was an invitation, and inside it said: "Meet at the center."	*Open card and point inside with your finger, as though you were reading a message.*	
And so they did. One Brother Long went to the center.	*Open card; fold one long edge to center crease.*	
The other Brother Long met him there. When they got there, the doors were open. So they went inside.	*Fold other long edge to center crease.* *Open out both flaps.*	 

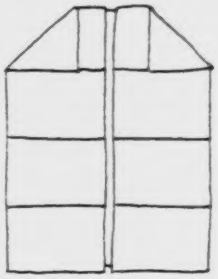
Now the Brothers Short, not to be left out,	*Rotate paper so short sides are now vertical; point to short sides again.*	
also received a card. It was also an invitation.	*Fold paper in half, bringing short sides of paper together.*	
And inside this card it said: "Meet at the center." And so they did.	*Show card. Then open it and again point with your finger, as if reading a message.*	 
One Brother Short went to the center.	*Fold one short edge of paper to center crease. Hold up figure.*	
And the other Brother Short went to meet him there.	*Fold other short edge of paper to center crease.*	

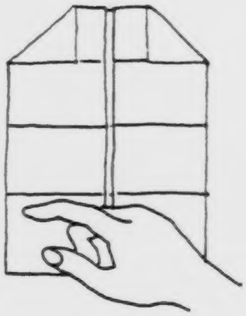
But when they got there —the doors were closed! So they knocked and pushed very hard at the top of the left door.	*Show figure. Make a fist and tap against one top corner, making a rustling sound as you strike paper.*
They pushed so hard they made a dent in the top of that door. But the door still wouldn't open.	*Bend in the corner and crease it, making sure you do not bend it so far in that you cannot later make the flaps. You might wish to mark the bending point lightly with pencil.*
They banged at the top of the door on the opposite side.	*Hold up figure. With the palm of your hand, push against the other top corner.*
They banged so hard that the corner was forced in. But they still had no way to open the doors.	*Bend down the other top corner, at about the same angle, and the same amount back.*
They were very determined to get inside, so they did not give up. Next, they rammed themselves against one of the lower corners and heaved. It crushed inward.	*Hold up figure. Poke several fingers at one of bottom corners. Then fold that corner in at approximately the same angle and distance as others.*





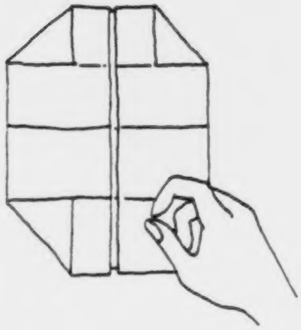




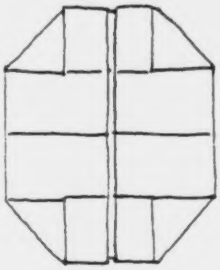


But the door would not open. This made them so angry they tried kicking the bottom on the other side. They kicked so hard they bent that corner inward as well. But the doors simply would not open. Now these brothers were very determined. They said to each other: "There must be some way to open these doors."

Hold up. Flick index finger off of thumb, hitting the other bottom corner with a snap.

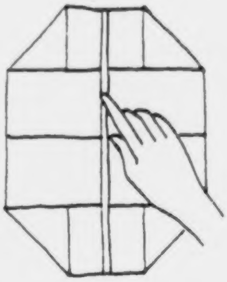


Fold in remaining bottom corner, same angle and distance as others.

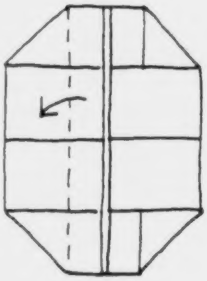


Then they noticed that there was a small crack right between the two doors. They said: "If we can make this opening just a little bigger, perhaps we can get inside." So they pushed the edge of one door back just a bit.

Show figure. Point to each folded-in corner. Point to slit where two doors meet.

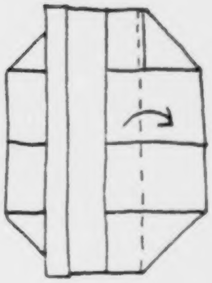


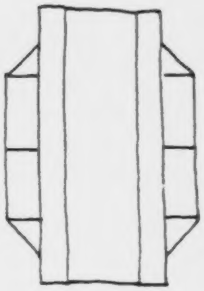
Fold one of short edges outward as far as you can, so it forms a flap that lies over turned-down corners.



Then they pushed the edge of the other door back. They were able to push it the same distance as the other door. Now they had a much larger opening between the two doors.

Repeat on the other short edge of the figure.



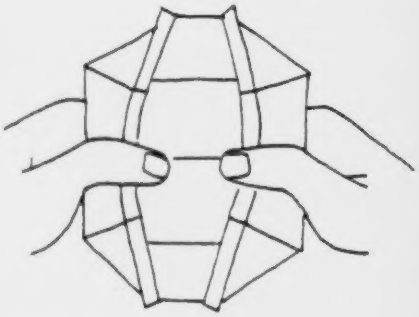


Instead of banging or kicking on the doors, they decided to push them very gently, gently. And the doors came apart.

Slide your thumbs under the flaps and pull them up and apart; your paper will open up into a box.

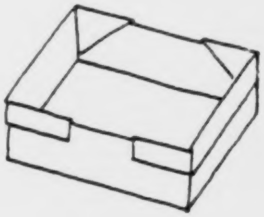
And as they opened the doors, they saw a large sign hanging over the doorway. The sign said: Fill Me with Treasures.

As you are forming straight sides of box, and pinching them so they will stay in place, look up so as to divert attention. Be sure to curve sides of box inward a bit, to counteract their tendency to curve outward. Try to do this while reading the imaginary sign.



When the Brothers looked down again, they saw a beautiful little box. It was a treasure box they had found behind the two doors. They gave it to me, and now I am giving the treasure box—to you!

Show finished box.



Hand box to one of your listeners.

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BARBARA BUSH'S FAMILY READING TIPS

1. Establish a routine for reading aloud.
2. Make reading together a special time.
3. Try these simple ways to enrich reading aloud with your children:

    - Move your finger under the words as you read.
    - Let your child help turn the pages.
    - Take turns reading words, sentences or pages.
    - Pause and ask open-ended questions such as, "How would you feel if you were that person?" or "What do you think might happen next?"
    - Look at the illustrations and talk about them.
    - Change your voice as you read different characters' words. Let your child make up voices.
    - Keep stories alive by acting them out.

4. Ask others who take care of your children to read aloud.
5. Visit the library regularly.
6. Let your children see you reading.
7. Read all kinds of things together.
8. Fill your home with opportunities for reading.
9. Keep reading aloud even after your children learn to read.

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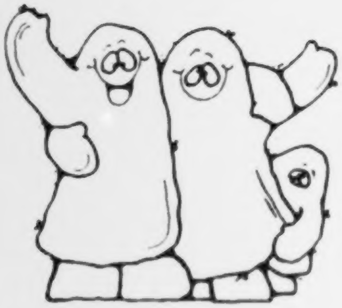
Parent Guidelines for Building Self-Esteem Through Literacy

S pend quality time together.
E ncourage your child to read for fun.
L isten carefully to your child's ideas.
F ind ways to encourage your child's efforts.
E njoy family activities and projects.
S hare favorite books and stories.
T alk to your child often.
E stablish a daily read-aloud time.
E ngage your child in natural reading activities.
M odel the act of reading for your child.



(Come & Fredericks, 1995)

Training Module
#2
Classroom Environment and Practices

by
Carol J. Nelson, Ed.D.
Nancy C. Deringer, M.S.
Marty J. Denham, M.S.
Laurie H. Fifield, B.S.
M. Bryce Fifield, Ph.D.
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Head Start Emergent Literacy Project - University of Idaho

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Table of Contents: Module #2
Classroom Environment and Practices

Table of Contents........iii

Lesson 1: Preparing the Classroom to Support Emergent Readers and Writers........1
  Floor Plans........8-10
  Overheads........11-16
Lesson 2: Selection of Materials........17
  Resources........27
  Caldecott Medal Awards........29-37
  Annotated List of Magazines for Young Children........38-46
  A Personal List of Favorite Books........47
  Adaptation........48
  Caution........49
  Ten Quick Ways to Analyze Children's Books for Sexism and Racism........50-54
  Overheads........55-57

Lesson 3: Learning How to Respond to Emergent Readers and Writers........58
  Examples of Writing Stages........70-77
  On Spelling........78
  Overheads........79-85

Lesson 4: Integrating Literacy into all Activities........86
  Overheads........95-99

Lesson 5: Reading Aloud to Children Every Day........100
  Favorite Read Alouds........107-113
  Overheads........114-116

Lesson 6: Using Big Books........117
  Resources for Big Books........123-125
  Overheads........126-128

Lesson One:

Preparing the Classroom to Support Emergent Readers and Writers

TRAINING MODULE #2
CLASSROOM ENVIRONMENT AND PRACTICES

Lesson 1: Preparing the Classroom to Support Emergent Readers and Writers

Objective: The teacher will learn how to prepare the classroom to support emergent readers and writers.

Purpose: Teachers of young children frequently have the idea that fostering the literacy development of young children means they should be engaging in school-type skill lessons in reading and writing, and that they should be encouraging parents to do the same school-like activities with their children in the home. This is not true. In designing a preschool environment and curriculum that promotes emergent literacy, research has shown that replicating the literacy activities that are found in the home is a much more effective process. Rather than teaching isolated reading and writing skills in the classroom, it is much more beneficial for children to be provided with the same kinds of literacy opportunities that evolve from everyday life that are found in the homes of children who are early readers and writers.

Harste, Woodward, and Burke (1984) researched the emerging literacy of young children. They found that in homes where young children had access to reading and writing materials, the children engaged in many more literacy activities than in homes where these things were lacking or less available. In applying this research finding to curricular practices for young children, they then "littered" the classroom environment with print and studied its effect on the children in the classroom. They found that the children spent up to 10 times more time engaged in literacy activities in the classroom when that classroom had a print-rich environment and literacy materials were freely accessible to the children. Other researchers have found much the same information. Children who are early readers come from homes where reading and writing take place as a usual family activity. Reading and writing materials are in evidence and are readily accessible to the children whenever they want.

The purpose of this lesson is to provide you with ideas for the design of your classroom and activities to use that will support the emergent readers and writers in your program.

As teachers of young children setting up your classroom and designing lesson plans are things you probably do every week. In this section we will provide you with information on how literacy materials and activities can be easily added to what you already plan for your classroom so that you can support the emerging literacy of the children in your class.

This lesson will first discuss the design of your classroom and then describe the elements which make up the literacy center.

Designing Your Classroom

Research has shown that how you prepare and organize your classroom can positively influence the literacy development of the children in your program. Preparing your classroom to support emergent readers and writers can be as uncomplicated as adding literacy items to your already developmentally appropriate environment and providing literacy activities for the children in your classroom. However, it does not just happen, it needs to be carefully designed, planned for, and implemented.

Physical Layout

The physical design of your classroom must provide children with opportunities to experience literacy in every area. Classrooms that are designed using centers that are dedicated to particular activities or content areas can be adapted easily to include literacy activities. In most centers the addition of signs, posters, labels at the child's eye level, and reading, writing, and drawing materials that can be used for extending the activities may be all that is needed for that particular center.

Floor Plans

Let's take a look at the suggested classroom floor plans at the end of this lesson. These two examples provide play areas that are accessible to all of the children. They provide spaces that will engage the children in active exploration of their environment through construction and play. When reading and writing materials are added to each center or area it encourages the development of language and literacy in a natural way by providing children the opportunity to talk and play together using literacy materials.

Defining a Center

For example, a block center can be designed using the shelves and bins for storage to define the area. The shelves and bins should be labeled with signs that include both print and pictures. Posters of buildings and roads are a good addition, as well as adding books and magazines about building and making things. Adding materials for making signs and drawing pictures will give children the opportunity to label their structures, write stories about them, or just designate who the structures belong to. Resist the urge to write the signs for the children.

Littering the Classroom With Print

Littering your classroom with print will provide children the opportunity to interact with printed materials in every center or content area. When such opportunities are presented children will naturally be choosing experiences that support their literacy development. The guiding principle for littering the environment with print is that the print must be functional. By functional, we mean that the printed material has meaning for the children. It has a purpose. It is useful for them in their everyday lives at home and at school. They are not learning isolated skills of reading and writing, but learning to incorporate writing and reading skills into their everyday lives.

Ideas For Functional Print

Some examples of functional print in the classroom include the following:

- ☆ Labels on classroom items and areas
- ☆ Signs that communicate useful information or directions, such as "Time to Clean Up" or "Quiet Area"
- ☆ Helper Charts
- ☆ Daily Classroom Schedule
- ☆ Attendance Chart
- ☆ Message Bulletin Board (where children can leave messages for each other)
- ☆ Language Experience Charts (for class word lists, class stories)

Literacy Center

Establishing a literacy center in your classroom can be one of the most important ways to enhance the literacy development of your students. A literacy center is more than just a book or library center. It includes the library center, a writing center, an oral language area, and also additional language arts materials. All of these should be placed together forming one center for literacy development.

Design of Literacy Center

The literacy center should be the focal point of your classroom, occupying up to one-fourth of the available wall space. This says to children, "Reading and writing are important activities in this classroom." The literacy center should be immediately visible to the children upon entering the room. All furniture should be child-sized, and the atmosphere should be attractive and inviting. You can do this by providing plenty of pillows, area rugs, bean bags, and cushions. This will give the children a relaxing place to sit or to stretch out while they are reading or writing. Be sure to include a table and chair for children who prefer to read there. Posters and artwork at the child's eye level can also be included. The effort you spend in setting up the literacy center in this way will be rewarded by the increased interest the children will have in spending time there.

The literacy center needs to be a place for quiet activities and privacy. Therefore, it should be defined on at least three sides using bookshelves and bulletin boards. It should be located away from more noisy activities like the dramatic play center and the block center. It should be big enough so that five or six children can easily use it at the same time.

Content of Literacy Center

Reading Materials

A literacy center should have a large number of all types of books available for children to choose from in order to sustain their interest in reading. The recommended number is five to eight books per child. Some of these can be displayed in an open bookshelf which allows the covers of the books to be shown. This type of display will attract children to particular books. These books can be rotated regularly with other books. The remainder of the books should be placed in a regular bookshelf that allows them to be shelved with the spines facing outward.

Having more than one copy of popular books is helpful. The books should be shelved by category. One way to do this is to use color codes. For example, all books about animals are shelved together and have a blue dot on the spine. This will introduce to children the idea that books in a library are shelved by subject, so that they can be more easily found. Borrowing books from your local public library is a way to increase the number of books for your classroom without cost. Children's magazines and newspapers (even outdated ones) are an important addition to your literacy center.

Listening Materials

A listening center can be set up in the literacy center. Here several children can listen to a book recording at the same time using headphones. Having a copy (or copies) of the book for them to share and follow along with is helpful. These do not have to be professional book recordings. A good idea might be to have one of the classroom parents record themselves reading a book. This will make listening even more interesting for the children.

Oral Language Materials

Oral language development is an important part of enhancing literacy in the classroom. Your literacy center should provide materials and opportunities for fostering oral language. Some ideas include: having a flannel board so the children can use the pieces to retell their favorite story, and providing puppets and stuffed animals for retelling or reading to or hugging. Providing a tape recorder for the children to record themselves is also a good idea for promoting oral language development.

Writing Materials

The writing center is an important part of every literacy center. Furnishing a variety of materials to write on will encourage children to experiment with scribbling, drawing, writing, tracing, and copying. Some ideas for things to write on are: all kinds and colors of paper that are lined and unlined, chalkboards, notepads, tablets, index cards, old checks, order forms, magic slates, erasable marker boards, clipboards, postcards, invitations, junk mail, and paper stapled together to make journals. Writing instruments can include: all kinds of pens, pencils (regular and colored), markers, crayons, chalk, and a typewriter. Any materials that you can think of that will entice children to write can be used here.

A literacy center should also provide a place for making books and greeting cards. This can include supplies such as wallpaper, contact paper, wrapping paper, used greeting cards, staplers, scissors, hole punchers, envelopes, stickers, yarn, and glue.

Suggestion: Let the children themselves have a part in setting up the literacy center. This could involve helping in the planning and design, deciding on the rules, and giving it a name.

Activities

Adults:

1. Draw a floor plan of your classroom or a classroom in your program. If this classroom does not incorporate the use of centers, draw a new floor plan for your classroom that will allow you to arrange areas of your classroom for specific activities.

2. Make a list of materials that can be added to the centers in your classroom that will promote emergent literacy.

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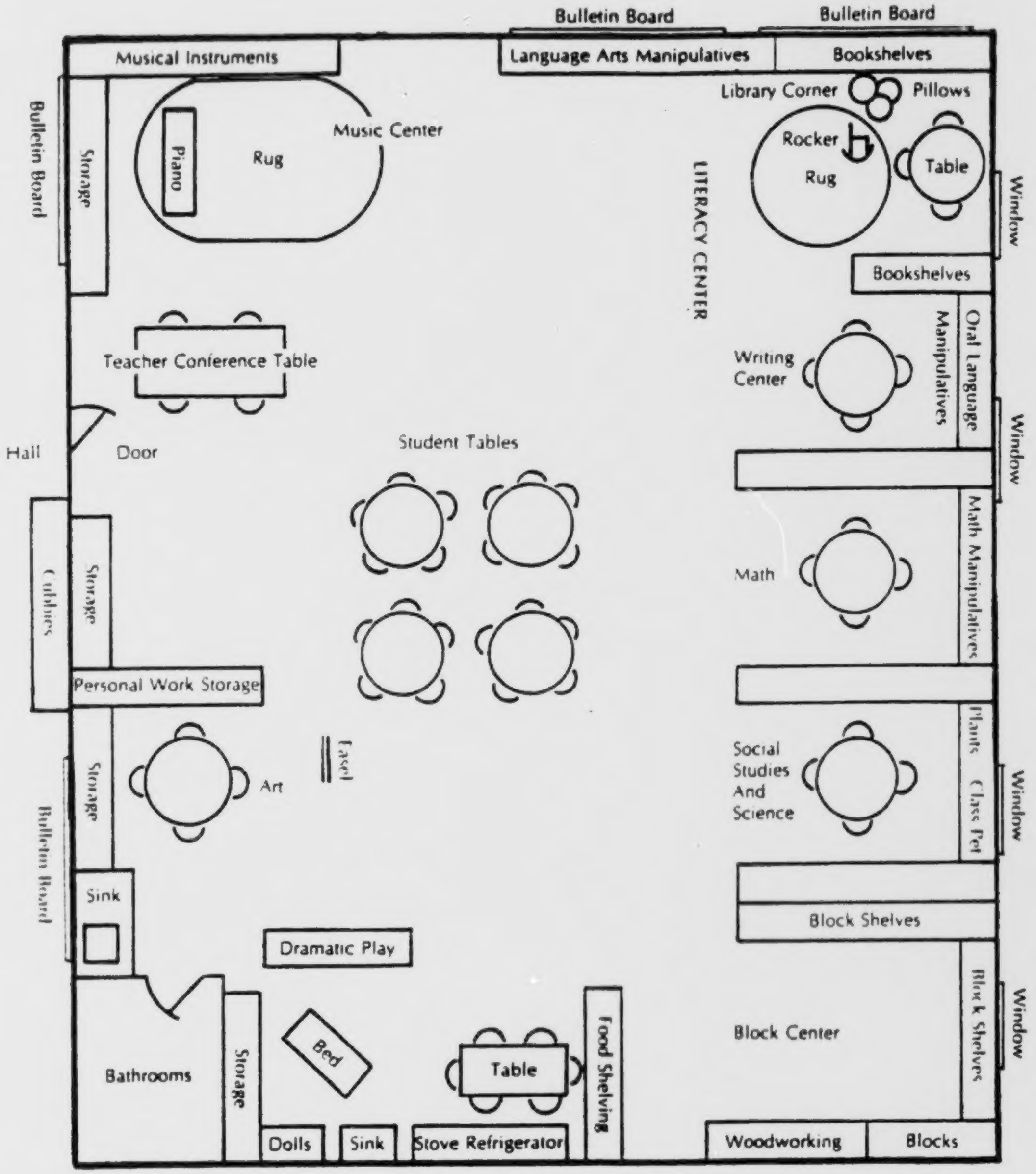
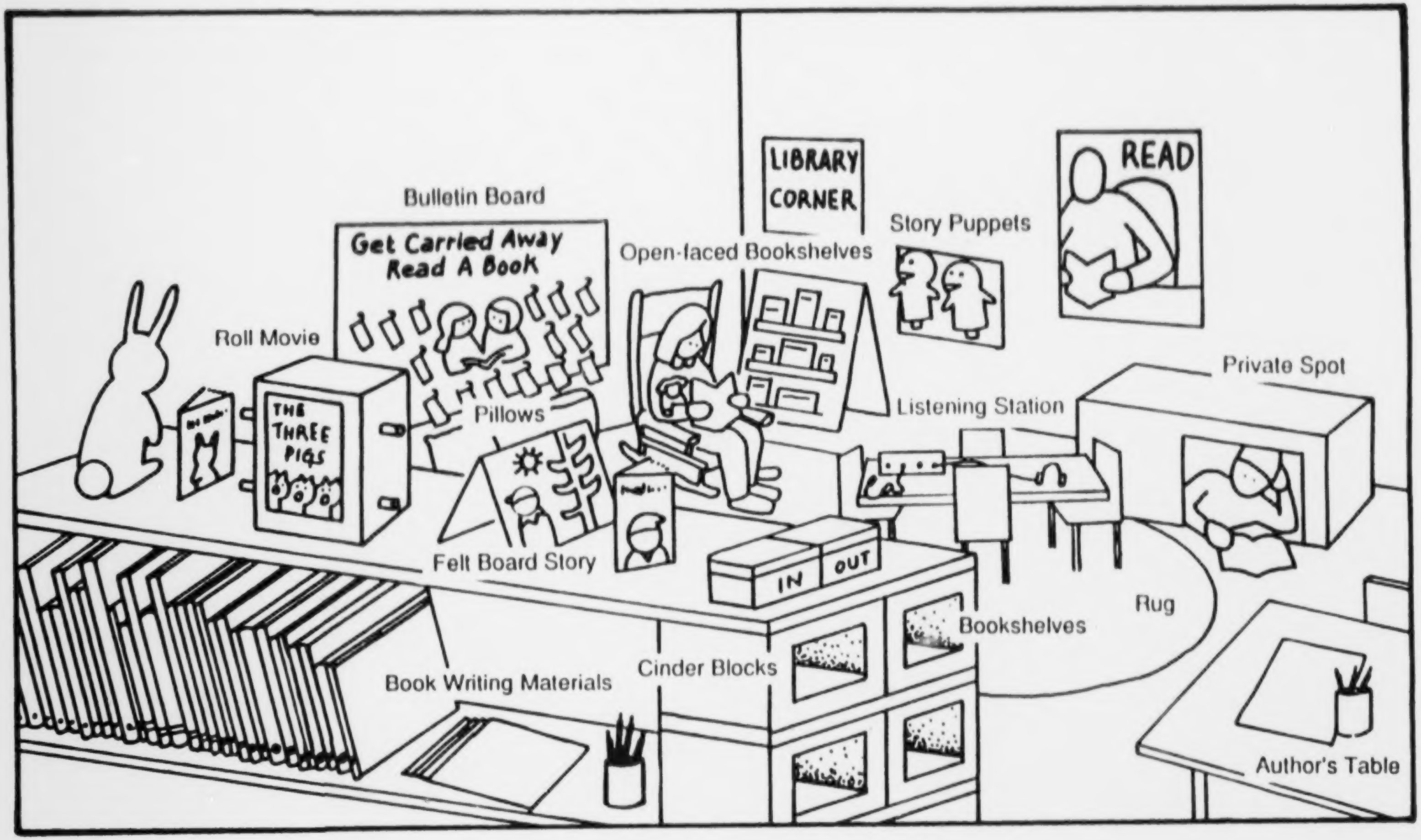
Morrow, L.M. (1989). Literacy development in the early years: Helping children read and write. Englewood Cliffs, NJ: Prentice-Hall.

Classroom Floor Plan

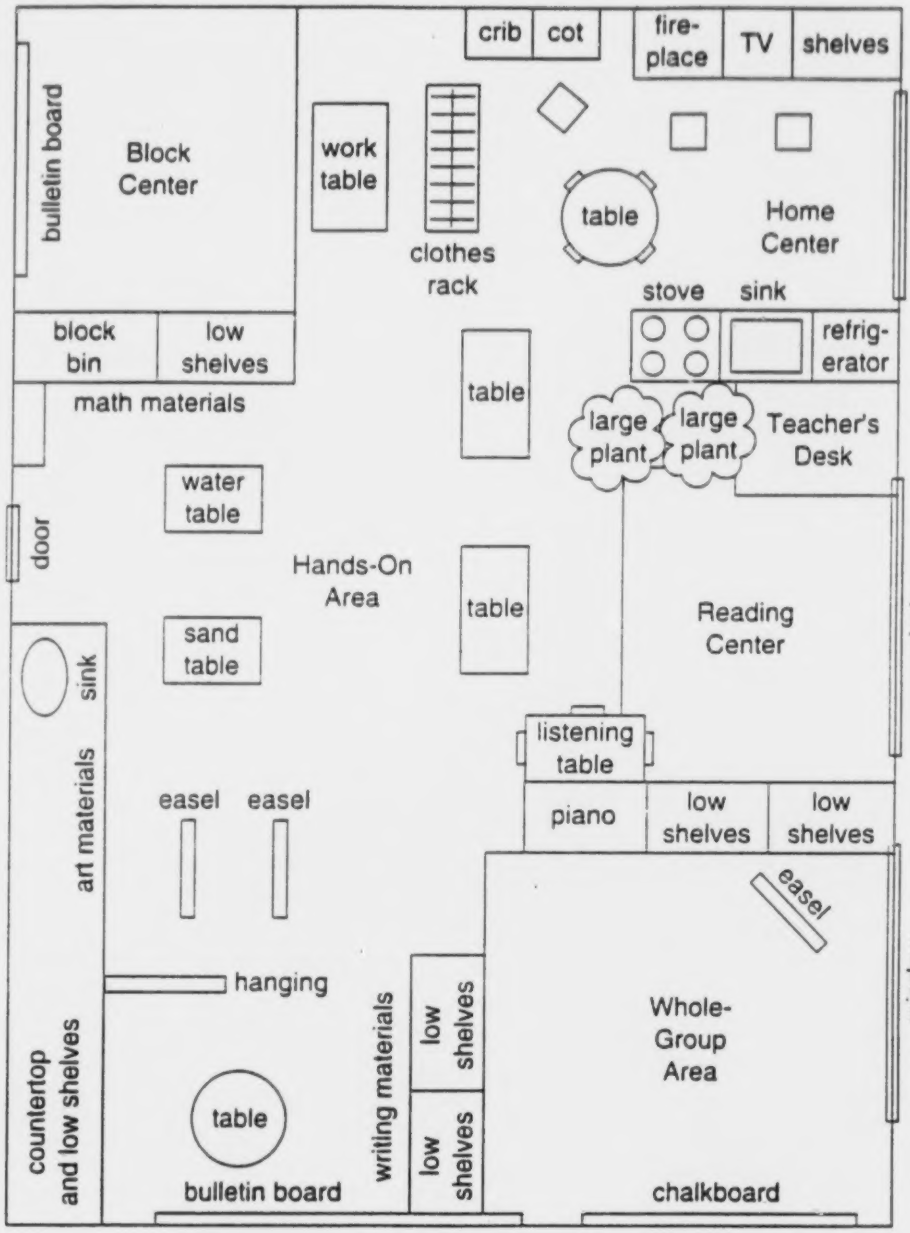

Bulletin Board
Bulletin Board
Musical Instruments
Language Arts Manipulatives
Bookshelves
Bulletin Board
Storage
Piano
Rug
Music Center
Library Corner
Pillows
Rocker
Rug
Table
Window
LITERACY CENTER
Bookshelves
Teacher Conference Table
Writing Center
Manipulatives
Oral Language
Window
Hall
Door
Student Tables
Cubbies
Storage
Math
Math Manipulatives
Personal Work Storage
Storage
Art
Easel
Social Studies And Science
Plants
Class Pet
Window
Bulletin Board
Sink
Block Shelves
Dramatic Play
Bathrooms
Storage
Bed
Table
Food Shelving
Block Center
Block Shelves
Window
Dolls
Sink
Stove Refrigerator
Woodworking
Blocks

From: Morrow, L.M. (1989). Literacy development in the early years: Helping children read and write. Englewood Cliffs, NJ: Prentice Hall. Used with permission.

MORROW LIBRARY CORNER

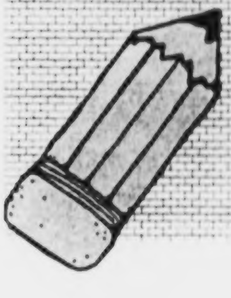

Bulletin Board
Get Carried Away Read A Book
Roll Movie
THE THREE PIGS
Pillows
Felt Board Story
Open-faced Bookshelves
LIBRARY CORNER
Story Puppets
READ
Private Spot
Listening Station
IN
OUT
Rug
Bookshelves
Cinder Blocks
Book Writing Materials
Author's Table

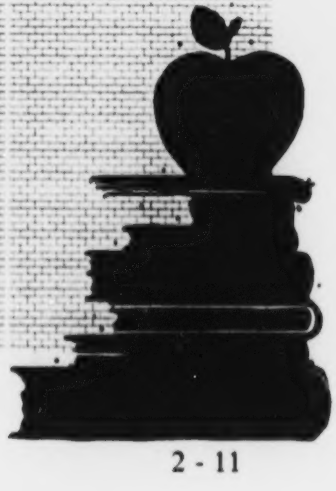
From: Morrow, L.M. (1989). Literacy development in the early years: Helping children read and write. Englewood Cliffs, NJ: Prentice Hall. Used with permission.


crib
cot
fire-place
TV
shelves
bulletin board
Block Center
work table
clothes rack
table
Home Center
window
stove
sink
refrig-erator
block bin
low shelves
math materials
table
large plant
large plant
Teacher's Desk
water table
door
Hands-On Area
table
Reading Center
window
sand table
sink
listening table
art materials
easel
easel
piano
low shelves
low shelves
easel
hanging
window
low shelves
writing materials
Whole-Group Area
table
countertop and low shelves
low shelves
bulletin board
chalkboard

From: McGee, L.M., & Richgels, D.J. (1996). Literacy's beginnings: Supporting young readers and writers (2nd ed.). Needham Heights, MA: Allyn & Bacon. Used with permission.

In homes where they had access to reading and writing materials, children engaged in more literacy activities.





(Harste, et al, 1984)

Children spent up to 10 times more

time engaged in literacy activities in a classroom which had a print-rich environment and where literacy materials were freely accessible. (Harste et al, 1984)

Early readers

come from homes where

reading and writing

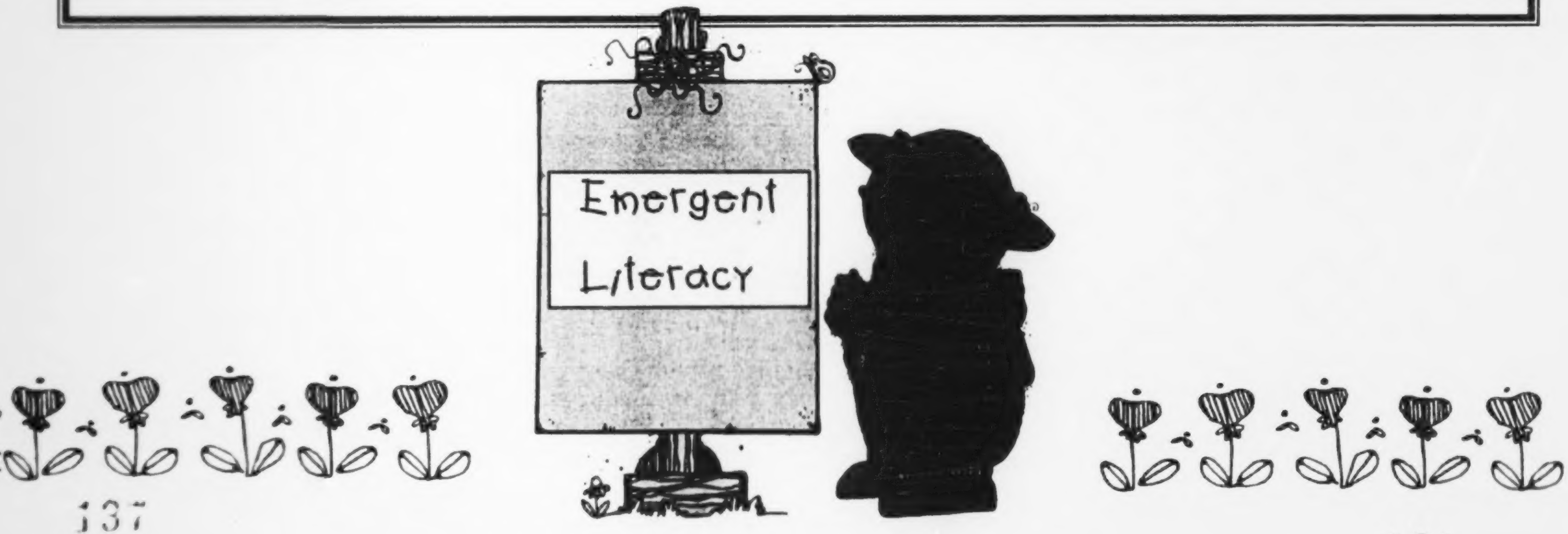
take place as a

usual family activity.

Additions To Classroom Centers:

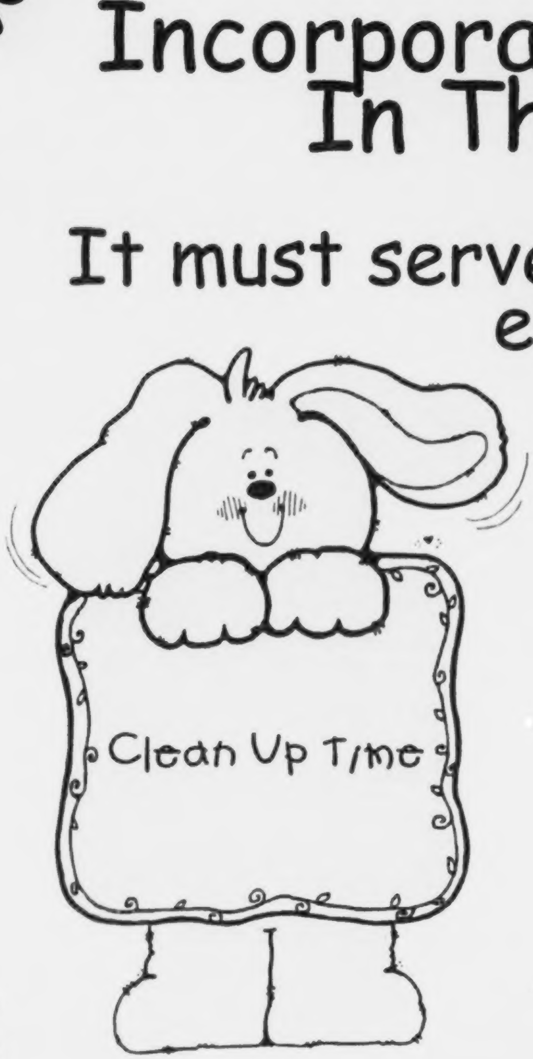
→ Add posters, signs, and labels at children's eye level

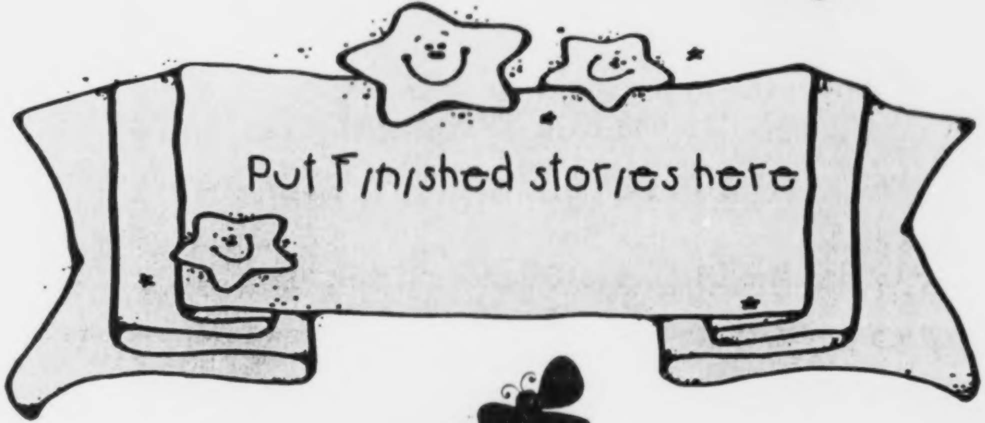
→ Add reading and writing materials to each center


Emergent
Literacy

Incorporate Functional Print In The Classroom--

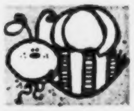
It must serve a purpose in the child's everyday life.


Clean Up Time


Put Finished stories here

Literacy Center

- Focal Point of the Classroom
- Attractive and Inviting



- Defined on Three Sides for Privacy
- Large Number of Books Visible and Accessible
- Two Types of Bookshelves
- Listening Center
- Oral Language Activities Here
- Writing Center

Lesson Two:

Selection of Materials

TRAINING MODULE #2
CLASSROOM ENVIRONMENT AND PRACTICES

Lesson 2: Selecting Materials

Objective: The teacher will learn how and where to find materials, books, and magazines to support emergent readers and writers.

Purpose: In order to entice children to participate in a literacy center, there must be ample material like books, magazines, and writing utensils. This lesson will help you learn how to choose books and other materials. We will also discuss the types of writing materials to include in your literacy center. The first section of this lesson will discuss the classroom literature collection, how to find and select books and magazines, and what types of material to include in your center. The second section will discuss the writing materials - things to write on and things to write with. At the end of this lesson we have included several collections of books and magazines that can be used in your classroom. There is also a section on ten ways to evaluate children's literature for sexism and racism.

Classroom Literature Collection

How to Select Books and Magazines

There are two major factors in selecting books and materials for children. The first factor is to know the abilities and interests of the children in your class. The second factor is to know **a lot** about children's books and to be able to make judgements about what makes a book worthy of being read to and by children.

Knowing Children

Being aware of the developmental level of the preschool child will help the teacher pick literature which will appeal to the class and keep their interest. The following table describes the characteristics of young children, the implications for selection of materials, and some examples of suitable books.

Preschool and Kindergarten Children - Characteristics and Implications for Book Selection

Characteristics	Implications	Examples
Rapid development of language.	Interest in words, enjoyment of rhymes, nonsense and repetition.	*Mother Goose* Krauss, *A Very Special House* Gag, *Millions of Cats*
Continuous activity, short attention span.	Requires books which can be completed "in one sitting". Enjoys participation through naming, touching, and repeating phrases.	*Three Billy Goats Gruff* Kunhardt, *Pat the Bunny* Munari, *Who's There? Open the Door!* Francoise, *The Things I Like*
Concepts and behavior are ego-centered.	Likes stories in which she is clearly identified. In telling a story, teacher or parent may substitute child's name for the main character.	Brown, *Good Night Moon* Krauss, *The Growing Story* Rand, *I Know a Lot of Things*
Curious about their world.	Stories about everyday experiences, pets, playthings, home, people in their immediate environment are enjoyed.	Flack, *Angus and the Ducks* Lenski, Papa Small Simon, *The Daddy Days* Marino, *Where are the Mothers?* Yashima, *Umbrella*
Enjoys imaginative play.	Likes stories which personify the inanimate. Talking animals are appreciated	*Goldilocks and the Three Bears* Burton, *Mike Mulligan and His Steam Shovel* Gramatky, *Little Toot* Will-Nicholas, *Finders Keepers*
Seeks warmth and security in relationships with adults.	Enjoys the individual attention of storytime. Requires poetic justice and happy endings. The ritual of the bedtime story begins literature experiences.	Potter, *Peter Rabbit* Minarik, *Little Bear* Flack, *Ask Mr. Bear* Flack, *Wait for William* Zolotow, *The Night When Mother Was Away*
Beginning to seek independence from adults.	Books can help children adjust to new and frightening experiences.	Brown, *The Runaway Bunny* MacDonald, *The Little Frightened Tiger*

Source: Huck, C. S., & Young, D. A. (1961). Children's literature in the elementary school. NY: Holt, Rinehart and Winston.

Knowing Books

The second factor in the selection of books and materials for children is to be knowledgeable about what makes a book worthy of being read by and to a child. Just as there are good and bad adult books, there are also good and bad children's books. A skilled author does not write differently for children than he does for adults. The criteria that we use to judge a children's book are similar to the criteria that we use to judge an adult book. Here are some basic questions to ask yourself as you read children's books and select them for your class. Not all of these questions can be answered for all books but this gives one a basis on which to evaluate the worthiness of a book.

Plot (the plan of the story)

- Does the book tell a good story?
- Does the plot have action and suspense?
- Is it plausible and credible?
- Is the plot well-constructed?

Content (looking at the quality of the content)

- Is the story worth telling?
- Is its content appropriate for children?
- How might the content fit into the curriculum?
- Do truth and justice prevail in the end?

Theme (the author's purpose in writing the story)

- What is the theme?
- Is the theme worth imparting to young people?
- Is it a natural part of the story?
- Does it avoid moralizing?
- What developmental values are illustrated?

Characterization (looking at the characters portrayed in the story)

- Are the characters convincing and credible?
- Do we see their strengths and weaknesses?
- Does the author avoid stereotyping?
- Is there any character development or growth?

Style (the way the author has written the story)

- Is the style appropriate to the subject of the book?
- Does it present the story with clarity and simplicity?
- Is the dialogue natural and suited to the characters?
- Is there richness of expression?
- Is the book well-written?

Format (how the book looks)

- Is the appearance of the book attractive?
- Do the illustrations enhance the story?
- Is the print clear and appropriate to the age level?
- Is the paper of good quality?
- Does the book have a durable binding?

Multicultural Issues

- Does the book stereotype particular groups of people?
- Is the story line free from racist or sexist attitudes?
- Does the book avoid negative stereotypes of minority lifestyles?
- Does the book depict an equal distribution of power in the relationships between the characters?
- Does the hero in the book depict the leadership qualities of her own culture rather than white middle class Americans?
- Does the book limit a child's self-image by portraying "white" as positive and "black" as negative, or are boys doing brave and important deeds while the girl is in a supporting role?
- Is the author or illustrator qualified to deal with the subject in the book by being a member of the minority group being written about or having something in their background that would recommend them as creators of the book?
- Is the book written mainly from the perspective of a white, middle class author? Is the perspective patriarchal or feminist? Is it solely Eurocentric or do third world perspectives also surface?
- Do the words in the book have offensive overtones like "savage" or "primitive" or have sexist language that exclude or demean girls or women?
- Check the copyright date. With few exceptions, non-sexist books were not published before 1972 to 1974.

(Note: there is an article at the end of this lesson that further explains this area.)

Other Considerations

- ☺ How does this book compare with other books on the same subject?
- ☺ How does it compare with other books written by the same author?
- ☺ How does it compare with other books in the same series?
- ☺ For what level of maturity is it designed?
- ☺ Does it have a wide range of appeal or will only a few children be interested in it?
- ☺ How does this book fit into your collection of books? Does it fulfill a special need?

Source: Huck, C. S., & Young, D. A. (1961). Children's literature in the elementary school. NY: Holt, Rinehart and Winston.

Source: Derman-Sparks, L., & the A.B.C. Task Force. (1989). Anti-bias curriculum: Tools for empowering young children. Washington, D.C.: NAEYC.

Types of Books and Magazines

Books

We are fortunate to have so many types of books available for children to select from. Here are some types of books that should be represented in every preschool classroom.

Picture concept books

These books are appropriate for the very young child who cannot yet read. These books do not have a story line but they often have themes such as animals or toys. Usually there are one or two words per page with a colorful picture illustrating that word. These books are very durable being made of cardboard, cloth, or vinyl.

Traditional literature

These books include nursery rhymes, fairy tales, and familiar stories that are a part of our culture and heritage. These are the stories that have originated in the oral tradition of story telling. Some examples include *Goldilocks and the Three Bears* and *The Three Little Pigs*.

Picture storybooks

These are the books that are the most familiar to us as children's literature. Many of these books have delightful illustrations and memorable story lines. The Caldecott Medal is awarded each year to an outstanding author or illustrator of a picture book. Some examples of authors who are well known for their picture books include Robert McClosky, Dr. Seuss, Ezra Jack Keats, Tomie DePaola, Maurice Sendak, and Charlotte Zolotow.

Realistic literature

These books are in the field of picture story books but they deal with real life issues. They are very valuable because they address problems or issues faced by children. Some examples include *Bedtime for Frances* (Hoban, 1960) which deals with the fears and concerns that children have when they go to bed and *Peter's Chair* (Keats, 1967) which talks about what happens when a new baby comes into the home. Another favorite is *The Tenth Good Thing About Barney* (Viorst, 1971) which addresses what happens when a child's favorite cat dies. These books can be shared with the whole class or a teacher may recommend one to a parent who faces a particular problem.

Easy-to-read books

Emergent readers find these types of books easy to read by themselves. These books have limited vocabulary and predictability in the text. They may rhyme and this aids the young child in learning to read independently. Many of these books are not rated as quality literature but they have their place in the preschool classroom because children can learn to read through them.

Fables and folktales

These books retell the myths and traditional stories in a storybook fashion. Many of these books originate in other countries and cultures and broaden children's experiences and knowledge base.

Informational books

Nonfiction books fall into this category and are excellent for emergent readers to learn about the world. Subjects include books about holidays, plants, animals, foreign countries, communities, dinosaurs, and famous people.

Wordless books

These books have no words but have very definite storylines. The child creates the story by reading the pictures. Portraying a story through illustrations alone gives children a chance to develop their own story line. Children enjoy telling stories again and again to go along with these delightful books.

Poetry

Poetry should not be forgotten in the collection of children's books. There are many anthologies available for young children and are a welcome addition to the classroom library.

Please see the supplement, "Book Suggestions for Young Children" for examples of each of these types of books.

Magazines

Children's magazines are an excellent source of short but informative material with attractive illustrations. The short stories and articles in a magazine appeal to children who may not pick up books. Here are some qualities and benefits derived from having magazines in the home and classroom.

- **Magazines contain high quality writing.** Many of them carry the work of well established writers.
- **Magazines are current and informative.** Because they are published every month or so, they contain the most updated information about certain issues and subjects.
- **Magazines cost a fraction of what a book costs.** For the cost of one hard bound book, a teacher or parent can have a magazine subscription for an entire year. Magazines are not meant to replace books but can be a healthy supplement of fresh reading material for children.

- **Children's magazines enrich the school curriculum.** There are many magazines that can enrich the science and social studies curriculum in the classroom.

- **Magazines encourage browsing in the library.** Many children use magazines for skimming through. They are attracted to the cover and then read from the illustrations.

- **Magazines are a bridge to literacy.** Because magazines are inexpensive, abundant, and appealing, they become a bridge to other literature. They support the reading habit through engaging stories and informative articles.

At the end of this lesson is a list of children's magazines appropriate for children ages birth through six. We hope this will help you expand the literacy materials that you already have in your classroom.

Where to Find Books and Magazines

Bookstores

Your local bookstores are always good sources for children's books. The salespeople usually are excellent references on the types of books that are appropriate for your classroom. They are willing to order special books for you and keep you informed about up to date new books that arrive. It is good to frequent these stores often to see what is being offered in the field of children's books.

Library

A visit to the public library will give you an opportunity to consult with a children's librarian and possibly view books to buy when ordering for a classroom collection. Samples of each category should be available at the library and recommendations for choice selections from the librarian will assist you in selecting books they know children are positive about. Having a good working relationship with the local librarian can be a valuable resource in itself.

You will probably be able to borrow at least twenty or more books each month from the library for your classroom. You should also bring your children and parents to the library and encourage them to check out books. One Head Start teacher we visited took her children to the library every two weeks. There they would check out two books on her library card and these books were put into a special place in the classroom for reading during their free time.

Garage Sales

Garage sales, flea markets, and antique stores are an excellent source for obtaining books and magazines. Many times you can even purchase large quantities of books at auctions for a fraction of the cost of new books.

Bookclubs and Catalogues

Children's paperback book clubs offer inexpensive books for teachers and parents. Bonus points are also available to obtain free books. If you live in an isolated area, book club catalogues may be your only source for purchasing high quality children's literature. We have included a resource list at the end of this lesson for book club addresses and companies that distribute storybooks, records, and cassettes.

Classroom Writing Collection

Things to Write On

The more things that you have in your classroom to write on, the more that the children will write. Every center in the room should have some type of paper or material on which the children can write. The possibilities are endless and we have listed as many as we can think of here. Be sure to include:

- chalkboards (big and little)
- paper (all kinds, different sizes and different textures)
- index cards
- tablets
- wallpaper books for covers for journals
- forms like receipts, old checks and deposit slips
- graph paper

- old calendar pages
- grocery bags
- notebooks (all different shapes and sizes)
- computer paper
- ledger paper
- magic slates
- clip boards
- journals
- envelopes
- junk mail

Things to Write With

Not only do children need things to write on but they also need things to write with. Again the possibilities are endless and we have made a list here. Be sure to include:

- pens
- pencils (all sizes and widths)
- markers (skinny, fat, and smelly ones)
- colored pencils
- crayons
- typewriters

Activities

Adults:

- Brainstorm all the ways you can think of to obtain materials for your center. Name the places that you contact to get free things.

- Name the books and stories you remember as a child.

- Discuss how to decide if a book is worthy to be included in your classroom collection. How would you decide not to include a book?

Resources

Book Clubs

The Book Plan	921 Washington Avenue, Brooklyn, NY 11238
Firefly Book Club	PO Box 485, Pleasantville, NY 10570
Junior Deluxe Editions Club	Garden City, NY 11530
My Weekly Reader Book Club	1250 Fairwood Ave., PO Box 2639, Columbus, Ohio 93216
Parents' Magazine Read-Aloud Book Club for Little Listeners and Beginning Readers	Division of Parents' Magazine Enterprises, 52 Vanderbilt Ave. New York, NY 10017
Scholastic Book Services	See Saw Club (K-1) 904 Sylvan Ave., Englewood Cliffs, NJ 07632
Troll Book Club	320 Route 17, Mahwah, NJ 07430
Trumpet Club	PO Box 604, Holmes, PA. 19043
Young America Book Club	1250 Fairwood Ave., Columbus, Ohio 93216

Companies That Distribute Storybooks, Records, and Cassettes

Caedmon	1995 Broadway, New York, NY 10023
Doubleday	277 Park Ave., New York, NY 10017
Kaplan School Supply Corporation	1310 Lewisville-Clemmons Road Lewisville, NC. 27023
Random House, Inc	201 E. 50th Street, New York, NY 10022
Scott Foresman Talking Story Book Box	1900 E. Lake Ave., Glenview, IL 60025
Troll Book Associates	320 Route 17, Mahwah, NJ 07430
Weston Woods	Weston, CN 06883

Videos On Selecting Books and Videos

Choosing the Best in Children's Video	Producer: Joshua Greene for ALA Video. Library Video Network. $24.95 (35 min.)
Sharing Books with Young Children	ALA Video. Distributed by Library Video Network. $75.00 (25 min.)

References

Huck, C.S., & Young, D.A. (1961). Children's literature in the elementary school. NY: Holt, Rinehart and Winston.

Morrow, L.M. (1989). Literacy development in the early years: Helping children read and write. Englewood Cliffs, NJ: Prentice Hall.

Stoll, D.R. (Ed.). (1990). Magazines for children. Newark, DE: Educational Press Association of America and International Reading Association.

Caldecott Medal Awards

This award is named in honor of Randolph Caldecott who was a prominent English illustrator of children's books in the nineteenth century. This award is presented each year to "the artist of the most distinguished American picture book for children."

The following list of books includes the medal award winners by years and the honor award or runner up. The award is given to the illustrator not to the author of these books.

Year	**Medal and honor award (The first book is the medal the others are the honor award.)**
1938	*Animals of the Bible, A Picture Book* by Helen Dean Fish Illustrated by Dorothy O.Lathrop *Seven Simeons* by Boris Aryzybasheff *Four & Twenty Blackbirds* by Helen Dean Fish
1939	*Mei Li* by Thomas Handforth *The Forest Pool* by Laura Adams Armer *Wee Gillis* by Munro Leaf *Snow White & The Seven Dwarfs* by Wanda Gag *Barkis* by Clare Newberry *Andy & The Lion* by James Daugherty
1940	*Abraham Lincoln* by Ingri and Edgar P. d'Aulaire *Cock-A-Doddle Doo* by Berta Hader & Elmer Hader *Madeline* by Louis Bemelmans *The Ageless Story* by Lauren Ford
1941	*They Were Strong and Good* by Robert Lawson *April's Kittens* by Clare Newberry
1942	*Make Way for Ducklings* by Robert McCloskey *An American ABC* by Maud Petersham & Miska Petersham *Paddle-To-The-Sea* by Holling C. Holling *Nothing At All* by Wanda Gag

1943	*The Little House* by Virginia Lee Burton *Dash & Dart* by Mary Buff & Conrad Buff *Marshmallow* by Clare Newberry
1944	*Many Moons* by James Thurber, Illustrated by Louis Slobodkin *Small Rain: Verses From The Bible* by Jessie Orton Jones *Pierre Pigeon* by Lee Kingman *The Mighty Hunter* by Berta & Elmer Hader *Child's Good Night Book* by Margaret Wise Brown *Good Luck Horse* by Chin-Yi Chan
1945	*Prayer for a Child* by Rachel Field, pictures by Elizabeth Orton Jones *Mother Goose* by Tasha Tudor *In The Forest* by Marie Hall Ets *Yonie Wondernose* by Marguerite de Angeli *Christmas Anna Angel* by Ruth Sawyer
1946	*The Rooster Crows* by Maud and Miska Petersham *Little Lost Lamb* by Golden MacDonald *Sing Mother Goose* by Opal Wheeler *My Mother Is The Most Beautiful Woman In The World* by Becky Reyher *You Can Write Chinese* by Kurt Wiese
1947	*The Little Island* by Golden MacDonald, illustrated by Leonard Weisgard *Rain Drop Splash* by Alvin Tresselt *Boats On The River* by Marjorie Flack *Timothy Turtle* by All Graham *Pedro, The Angel Of Olvera Street* by Leo Politi *Sing In Praise* by Opal Wheeler
1948	*White Snow, Bright Snow* by Alvin Tresselt, illustrated by Roger Duvoisin *Stone Soup* by Marcia Brown *McElligot's Pool* by Dr. Seuss *Bambino The Clown* by George Schreiber *Roger & The Fox* by Lavinia Davis

Song Of Robin Hood by Anne Malcolmson

1949 *The Big Snow* by Berta and Elmer Hader
Blueberries For Sal by Robert McCloskey
All Around The Town by Phyllis McGinley
Juanita by Leo Politi
Fish In The Air by Kurt Wiese

1950 *Song of the Swallows* by Leo Politi
America's Ethan Allen by Stewart Holbrook
The Wild Birthday Cake by Lavinia Davis
Happy Day by Ruth Krauss
Bartholomew & The Oobleck by Dr. Seuss
Henry Fisherman by Marcia Brown

1951 *The Egg Tree* by Katherine Milhous
Dick Wittington & His Cat by Marcia Brown
The Two Reds by Will Lipkind
If I Ran The Zoo by Dr. Seuss
Most Wonderful Doll In The World by Phyllis McGinley
T-Bone, The Baby Sitter by Clare Newberry

1952 *Finders Keepers* by Will (Lipkind), illustrated by Nicolas (Mordvinoff)
Mr. T.W. Anthony Woo by Marie Hall Ets
Skipper John's Cook by Marcia Brown
All Falling Down by Gene Zion
Bear Party by William Pene du Bois
Feather Mountain by Elizabeth Olds

1953 *The Biggest Bear* by Lynd Ward
Puss in Boots by Charles Perrault
One Morning In Maine by Robert McCloskey
Ape In A Cape by Fritz Eichenberg
The Storm Book by Charlotte Zolotow
Five Little Monkeys by Juliet Kepes

1954 *Madeline's Rescue* by Ludwig Bemelmans
Journey Cake, Ho! by Ruth Sawyer

When Will The World Be Mine? by Miriam Schlein
Steadfast Tin Soldier by Hans Christian Anderson
A Very Special House by Ruth Krauss
Green Eyes by Alexandra Birnbaum

1955 *Cinderella* by Charles Perrault, illustrated by Marcia Brown
Book Of Nursery & Mother Goose Rhymes by Marguerite de Angeli
Wheel On The Chimney by Margaret Wise Brown
The Thanksgiving Story by Alice Dalgliesh

1956 *Frog Went A-Courtin'* by John Langstaff, illustrated by Feodor Rojankovsky
Play With Me by Marie Hall Ets
Crow Boy by Taro Yashima

1957 *A Tree is Nice* by Janice May Udry, illustrated by Marc Simont
Mr. Penny's Race Horse by Marie Hall
1 Is One by Tasha Tudor
Anatole by Eve Titus
Gillespie & The Guards by Benjamin Elkin
Lion by William Pene du Boise

1958 *Time of Wonder* by Robert McCloskey
Fly High, Fly Low by Don Freeman
Anatole & The Cat by Eve Titus

1959 *Chanticleer and the Fox,* edited and illustrated by Barbara Cooney Corwell
The House That Jack Built by Antonio Frasconi
What Do You Say, Dear? by Sesyle Joslin
Umbrella by Taro Yashima

1960 *Nine Days to Christmas* by Marie Hall Ets and Aurora Labastida
Houses From The Sea by Alice E. Goudey
The Moon Jumpers by Janice Udry

1961 *Baboushka and the Three Kings* by Ruth Robbins, illustrated by Nicolas Sidjakov
Inch by Inch by Leo Lionni

1962	*Once A Mouse* by Marcia Brown *Fox Went Out On A Chilly Night* by Peter Spier *Little Bear's Visit* by Else Holmelund Minarik *The Day We Saw The Sun Come Up* by Alice E. Goudey
1963	*The Snowy Day* by Ezra Jack Keats *Sun Is A Golden Earring* by Natalia M. Belting *Mr. Rabbit & The Lovely Present* by Charlotte Zolotow
1964	*Where The Wild Things* Are by Maurice Sendak *Swimmy* by Leo Lionni *All In The Morning Early* by Sorche Nic Leodhas *Mother Goose & Nursery Rhymes* by Philip Reed
1965	*May I Bring A Friend* by Beatrice Schenk de Regniers *Rain Makes Applesauce* by Julian Scheer *The Wave* by Margaret Hodges *A Pocketful of Cricket* by Rebecca Caudill
1966	*Always Room For One More* by Sorche Nic Leodhas *Hide & Seek Fog* by Alvin Tresselt *Just Me* by Marie Hall Ets *Tom Tit Tot* by Evaline Ness
1967	*Sam, Bangs & Moonshine* by Evaline Ness *One Wide River To Cross* by Barbara Emberley
1968	*Drummer Hoff* by Barbara Emberley *Frederick* by Leo Lionni *Seashore Story* by Taro Yashima *Emperor & The Kite* by Jane Yolen
1969	*The Fool Of The World & The Flying Ship* by Arthur Ransome *Why The Sun & The Moon Live In The Sky* by Elphinstone Dayrell
1970	*Sylvester & The Magic Pebble* by William Steig *Goggles* by Ezra Jack Keats *Alexander & The Wind-Up Mouse* by Lio Lionni *Pop Corn & Ma Goodness* by Edna Mitchell Preston

	Thy Friend, Obadiah by Brinton Turkle *The Judge* by Harve Zemach
1971	*A Story A Story* by Gail E. Haley *The Angry Moon* by William Sleator *Frog & Toad* Are Friends by Arnold Lobel *In The Night Kitchen* by Maurice Sendak
1972	*One Fine Day* by Nonny Hogrogian *Hildilid's Night* by Cheli Duran *If All The Seas Were One Sea* by Janina Domanska *Mofa Means One* by Muriel Feelings
1973	*The Funny Little Woman* by Ariene Mosel *Anansi The Spider* by Gerald McDermott *Hosie's Alphabet* by Hosea by Tobias & Lisa Baskin *Snow White & The Seven Dwarfs* by Randall Jarrell *When Clay Sings* by Byrd Balor
1974	*Duffy & The Devil* by Harve Zemach *Three Jovial Huntsmen* by Susan Jeffers *Cathedral* by David Macauley
1975	*Arrow To The Sun* by Gerald McDermott *Jambo Means Hello* by Muriel Feelings
1976	*Why Mosquitoes Buzz In People's Ears* by Verna Aardema *The Desert Is Theirs* by Byrd Baylor *Strega Nona* by Tomie de Paola
1977	*Ashanti To Zulu* by Margaret Musgrove *The Amazing Bone* by William Steig *The Contest* by Nonny Hogrogian *Fish For Supper* by M.B. Goffstein *The Golem* by Beverly Brodsky McDermott *Hawk, I'm Your Brother* by Bryd Baylor
1978	*Noan's Ark* by Peter Spier *Castle* by David Macauley

	It Could Always Be Worse by Margot Zemach
1979	*The Girl Who Loved Horses* by Paul Goble
	Freight Train by Donald Crews
	Way To Start A Day by Byrd Baylor
1980	*Ox-Cart Man* by Donald Hall
	Ben's Trumpet by Rachel Isadora
	Garden Of Abdul Gasazi by Chris Van Allsburg
	The Treasure by Uri Shulevitz
1981	*Fables* by Arnold Lobel
	The Bremen-Town Musicians by Ilse Plume
	Grey Lady & The Strowberry Snatcher by Molly Bang
	Mice Twice by Joseph Low
	Truck by Donald Crews
1982	*Jumanji* by Chris Van Allsburg
	Where The Buffaloes Begin by Olaf Baker
	On Market Street by Arnold Lobel
	Outside Over There by Maurice Sendak
	Visit To William Blake's Inn by Nonny Willard
1983	*Shadow* by Blaise Cendrar
	A Chair For My Mother by Vera B. Williams
	When I Was Young In The Mountains by Cynthia Rylant
1984	*The Glorious Flight: Across The Channel With Louis Bleriot* by Alice Provenson & Martin Provenson
	Little Red Riding Hood by Trina Schart Hyman
	Ten, Nine, Eight by Molly Bang
	Hawk, I'm Your Brother by Byrd Baylor
1985	*Saint George & The Dragon* by Margaret Hodges
	Hansel & Gretel by Rika Lesse
	Have You Seen My Duckling by Nancy Tafuri
	Story Of Jumping Mouse by John Steptoe
1986	*Polar Express* by Chris Van Allsburg

The Relatives Came by Cynthia Rylant
King Bidgood's In The Bathtub by Audrey Wood

1987 *Hey, Al* by Arthur Yorinks
Village Of Round & Square Houses by Ann Grifalconi
Alphabatics by Suse MacDonald
Rumpelstiltskin by Paul O. Zelinski

1988 *Owl Moon* by Jane Yolen
Mufaro's Beautiful Daughters by John Steptoe

1989 *Song & Dance Man* by Stephen Gammell
Boy Of The Three Year Nap by Allen Say
Free Fall by David Weisner
Goldilocks & The Three Bears by James Marshall
Mirandy & Brother Wind by Jerry Pinkney

1990 *Lon Po Po* by Ed Young
Bill Peet Autobiography by Bill Peet
Color Zoo by Lois Ehlert
Talking Eggs by Jerry Pinckney
Hershel & The Hanukkah Goblins by Trina S. Hyman

1991 *Black & White* by David Macauley
Puss In Boots by C. Perrault
More More More Said Baby by Vera Williams

1992 *Tuesday* by David Weisner
Tar Beach by Faith Ringgold

1993 *Mirette On High Wire* by Emily McCully
Stinky Cheese Man by Lane Smith
Seven Blind Mice by Ed Young
Working Cotton by Carol Byard

1994 *Grandfather's Journey* by Allen Say
Peppe Lamplighter by Elisa Bartone
In A Small Small Pond by Denise Fleming
Raven Trickster Tale by Gerald McDermott

	Yo! Yes? by Chris Raschka
	Owen by K. Hankes
1995	*Smoky Night* by David Diaz
	Swamp Angel by Paul O. Zelinski
	John Henery by Julius Lester
	Time Flies by Eric Rohmann
1996	*Office Buckle and Gloria* by Peggy Rathman
	Alphabet City by Stephen T. Johnson
	Zin! Zin! Zin! A Violin! by Marjorie Priceman
	The Faithful Friend by Brian Pickney
	Tops & Bottoms by Janet Stevens

Source: Book Stacks Unlimited, Inc. (1995).

Annotated List of Magazines for Preschool Children

From Stoll, D.R. (Ed.). (1990). Magazines for children. Newark, DE: Educational Press Association of American and International Reading Association, Inc.

Bear Essential News for Kids is an education/entertainment publication that welcomes children's creative writing and advertises products and services geared to families. It was established in 1979, is published monthly, and has a circulation of 475,000.

Editorial Address
Bear Essential News for Kids
2406 S. 24 Street
Phoenix, AZ. 85034
602-244-2527

Ordering Address
Bear Essential News for Kids
2406 S. 24 Street
Phoenix, AZ 85034
602-244-2527

Target Audience: M/F, Grades Pre-K-7
Subject: Entertainment
How Distributed: Home and School
Editor: James L. Williams
Publishers: Anson G. Wong and Sharon G. Wong
Cost: Distributed free to children ages 6-13 in California, Arizona, and Georgia

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Chickadee Magazine is a "hands on" science and nature publication designed to entertain and educate 4-9 year olds. Each 32-page issue contains photos, illustrations, an easy-to-read animal story, a craft project, puzzles, a science experiment, and a pullout surprise. *Chickadee Magazine* also has a section for reader's drawings submitted on a specific theme. It has a circulation of 160,000.

Editorial Address
Young Naturalist Foundation
56 The Esplanade, Suite 306
Toronto, Ontario M5E 1A7
Canada
416-868-6001

Ordering Address
In Canada use editorial address
In the US, PO Box 11314
Des Moines, IA 50340

Target Audience: M/F, Ages 4-9, Grades K-4
Subjects: Science and Nature
How Distributed: Home
Editor-In-Chief: Sylvia Funston
Publisher: Young Naturalist Foundation
Cost: Canada $16.95: US $12.95 (10 issues)
Sample: $3.25; free writer's guidelines with SASE

Children's Playmate was first published in 1929 to encourage children ages 6-8 to read and to learn about good health. Each 48-page issue contains fiction, nonfiction, poetry, games and puzzles, as well as book reviews, a simple recipe, and a cartoon. *Children's Playmate* also publishes jokes, poems, and drawings by readers.

Editorial Address
Children's Better Health Institute
1100 Waterway Boulevard
PO Box 567
Indianapolis, IN 46206
317-636-8881

Ordering Address
Children's Playmate
PO Box 10003
Des Moines, IA 50349

Target Audience: M/F, Ages 6-8
Subject: General interest
How Distributed: Home
Editor: Elizabeth Rinck
Publisher: Children's Better Health Institute
Cost: $11.95 per year (8 issues)
Sample: Teachers and librarians send 75 cents to editor

Cricket: The Magazine for Children introduces children of all ages to some of the best literature and art from all over the world. Featuring a variety of stories and articles coupled with a hearty sense of humor, *Cricket* seeks to stimulate children's imaginations and their love of reading. *Cricket* is the winner of a number of national awards for excellence.

Editorial Address
Open Court Publishing
PO Box 300
Peru, IL 61354
815-223-2520

Ordering Address
Cricket Magazine
PO Box 51144
Boulder, CO 80321-1144
1-800-284-7257

Target Audience: M/F, Ages 6-12
Subjects: Fiction and Art
How Distributed: Home
Publisher: Marianne Carus
Cost: $22.50 per year; 8 issue trial subscription, $14.97
Sample: $2; contact editor

Highlights for Children is a 42-page general interest magazine whose motto is "Fun with a Purpose." Each issue has crafts, verses, and thinking features interspersed among short stories and factual articles. *Highlights* accepts original poems, short prose, drawings, and questions about science or personal problems (from children through age 15). It also accepts jokes and riddles that need not be original. Circulation is 3,000,000.

Editorial Address
Highlights for Children
803 Church Street
Honesdale, PA 18431
717-253-1080

Ordering Address
Highlights for Children
PO Box 269
Columbus, OH 43272-0002
1-800-848-8922

Target Audience: M/F, Ages 2-12
Subject: General Interest
How Distributed: Home
Editor: Kent L. Brown, Jr.
Publisher: Highlights for Children
Cost: $19.95 per year
Sample: Send SASE to editorial address

Humpty Dumpty's Magazine is a 48-page, general interest magazine with an emphasis on health. It contains illustrated stories, articles, and poems for beginning readers and prereaders. Activity pages include games, dot-to-dots, hidden pictures, mazes, and simple word puzzles. Easy-to-make crafts and simple, healthful recipes are regular features. *Humpty Dumpty's Magazine* also publishes readers' drawings.

Editorial Address
Children's Better Health Institute
1100 Waterway Boulevard
PO Box 567
Indianapolis, IN 46340
317-636-8881

Ordering Address
Humpty Dumpty's Magazine
PO Box 10003
Des Moines, IA 50340

Target Audience: M/F, Ages 4-6
Subject: General Interest
How Distributed: Home
Editor: Christine French Clark
Publisher: Children's Better Health Institute
Cost: $11.95 per year (8 issues)
Sample: Teachers and librarians send 75 cents to editor

Let's Find Out is a magazine with a learning program based on monthly themes such as the child, school, seasons, transportation, animals, and plants. Published eight times a year, each package contains thematically coordinated materials for the month: four weekly magazines, two wall posters, two task cards, a parents' letter in English and Spanish, and a teacher's guide.

Editorial Address	**Ordering Address**
Scholastic 730 Broadway New York, NY 10003 212-505-3000	Scholastic 2931 E. McCarty Street PO Box 3710 Jefferson City, MO 65102-9957 314-636-5271

Target Audience: M/F, Pre-K-Kindergarten
Subject: Current Events
How Distributed : School
Editor: Jean Marzollo
Publisher: Scholastic
Cost: $4.25 per year for 10 or more subscriptions
Sample: Available to teachers and librarians

Mickey Mouse Magazine is a humor/entertainment magazine with parenting information. It features Mickey and his friends from the Disney family and includes stories, activities, jokes, coloring pages, and more. The second section of *Mickey Mouse Magazine* has a "Guide for Grownups," featuring seasonal activities, cooking, crafts, and vacation tips.

Editorial Address	**Ordering Address**
Welsh Publishing Group 300 Madison Avenue New York, NY 10017 212-687-0680	*Mickey Mouse Magazine* PO Box 10598 Des Moines, IA 50340 515-247-7500

Target Audience: M/F, Ages 2-6 and Parents
Subjects: Humor and Entertainment
How Distributed: Home and Newsstand
VP/Editorial Director: Katy Dobbs
Editor: Betsy Loredo
Publisher: Donald E. Welsh, President
Cost: $3 per issue
Sample: Contact editorial office

Peanut Butter is an entertainment magazine offered to students through participation in Scholastic's in-school book clubs. Issues include punchouts, holiday games, puzzles, and more. *Peanut Butter* is published six times a year on a per copy basis.

Editorial Address
Scholastic
730 Broadway
New York, NY 10003
212-505-3000

Ordering Address
Can be ordered only
through Scholastic
in-school book clubs

Target Audience: M/F, Ages 4-7
Subjects: Entertainment
How Distributed: Through Scholastic in-school book clubs
Editor: Grace Maccarone
Publisher: Scholastic
Cost: $.75 per copy

Teachers can participate in Scholastic Book Clubs by calling 314-636-8890 for information.

Sesame Street Magazine is a 32-page publication that features stories, games, and activities that introduce the alphabet, numbers, and simple problem-solving skills, and reinforce positive social skills. The *Sesame Street Parents' Guide*, which accompanies the kids' magazine, includes practical tips, articles on child development, and suggestions in reference to *Sesame Street Magazine*.

Editorial Address
Children's Television Workshop
One Lincoln Plaza
New York, NY 10023
212-595-3456

Ordering Address
Sesame Street Magazine
PO Box 52000
Boulder, CO 80321-2000

Target Audience: M/F, Ages 2-6 and Parents
Subjects: Activities for preschoolers and tips for parents
How Distributed: Home and Newsstand
Editor-in-Chief: Marge Kennedy
Publisher: Nina Link
Cost: $13.97 per year (10 issues)

Snoopy Magazine is a 32-page publication for preschoolers and their parents starring Charles Schulz' Peanuts characters. The kids pages feature stories and activities for children and the parents pages include a variety of features of interest to parents. The whole Peanuts gang appears in a rebus story, a short story, and a nonfiction photo feature, as well as in activity pages including mazes, cut-outs, and hidden pictures. The current circulation is 500,000.

Editorial Address	**Ordering Address**
Welsch Publishing Group 300 Madison Avenue New York, NY 10017 212-687-0680	*Snoopy Magazine* PO Box 10570 Des Moines, IA 50340 515-247-7500

Target Audience: M/F, Ages Preschool
Subjects: Humor, Entertainment, Parenting Information
How Distributed: Home and Newsstsand
VP/Editorial Director: Katy Dobbs
Publisher: Donald E. Welsh, President
Cost: $3 per issue

Stork Magazine is a new 48-page publication designed to teach love of reading in children ages 3 months to 3 years. It focuses on early developmental concepts and health in its poems, stories, and activities. *Stork* includes photographs of the readers themselves.

Editorial Address	**Ordering Address**
Children's Better Health Institute 1100 Waterway Boulevard PO Box 567 Indianapolis, IN 46206 317-636-8881	*Stork Magazine* PO Box 10003 Des Moines, IA 50340

Target Audience: M/F, Ages 0-3
Subjects: General interest
How Distributed: Home
Editor: Deborah Block
Publisher: Children's Better Health Institute
Cost: $11.95 per year (8 issues)
Sample: Teachers and librarians send 75¢ to editor

Turtle Magazine for Preschool Kids was created to meet the intellectual and developmental needs of children, with special emphasis placed on health. *Turtle* features stories, poems, rebuses, puzzles, and activities. The 48-page magazine also accepts readers' drawings.

Editorial Address	Ordering Address
Children's Better Health Institute 1100 Waterway Boulevard PO Box 567 Indianapolis, IN 46206 317-636-8881	*Turtle Magazine* PO Box 10003 Des Moines, IA 50340

Target Audience: M/F, Ages 2-5
Subject: General Interest
How Distributed: Home
Editor: Beth Wood Thomas
Publisher: Children's Better Health Institute
Cost: $11.95 per year (8 issues)
Sample: Teachers and librarians send 75¢ to editor

Weekly Reader is a graded series of classroom newspapers. The 4-to-8 page weekly provides news, current information, ‌d recreational reading material. Content includes a main news story dealing with a serious contemporary issue; articles on health, science, and safety; and a reading test. Supplements and other extras are included.

Editorial Address	Ordering Address
Field Publications 245 Long Hill Road Middletown, CT 06457	*Weekly Reader* Field Publications PO Box 16630 Columbus, OH 43216 1-800-999-7100

Target Audience: M/F, Ages Preschool-Grade 6
Subject: News
How Distributed: School
Executive Editor: Lynell Johnson
Publisher: Richard J. LeBrasseur
Cost: $3.25 per school year (27 issues)
Sample: Contact Jynifer Smith at ordering address

Weekly Reader Summer Editions A, B, and C extend the classroom periodical's purposes--to connect children to their world and to provide skill-based learning activities. This is done through news features, true-life adventures, and activities selected and written to appeal to readers at each grade level. Each edition has six, 8-page issues mailed to home subscribers biweekly during the summer.

Editorial Address
Field Publications
245 Long Hill Road
Middletown, CT 06457
203-638-2400

Ordering Address
Weekly Reader Summer Editions
A, B, and C
Field Publications
4343 Equity Drive
PO Box 16630
Columbus, OH 43216
1-800-999-7100

Target Audience: M/F, Ages Preschool-Grade 6
Subject: News
How Distributed: School
Editor: Lynell Johnson
Publisher: Richard J. LeBrasseur
Cost: $3 per subscription (6 issues)
Sample: Contact Jynifer Smith at ordering address

Wee Wisdom is a nondenominational, character-building magazine designed to help children develop true values that will help them achieve their highest potential. The 48-page magazine contains stories, poetry, puzzles, crafts, comics, and sections for writing and art sent in by children.

Editorial Address
Unity School of Christianity
Unity Village, MO 64065

Ordering Address
Wee Wisdom
Unity School of Christianity
Unity Village, MO 64065

Target Audience: M/F, Ages 4-12, Grades K-6
Subject: Character Building
How Distributed: Home
Editor: Judy Gehrlein
Publisher: Unity School of Christianity
Cost: $8 per year (10 issues)
Sample: Write to editor

Your Big Backyard brings a conservation message to preschoolers by focusing on animals and nature in three 12-month series, repeated every three years. Each issue includes a special "read-to-me" story often including the adventures of B.B. Yardlee, the magazine's mascot. This periodical encourages language arts skills and number and color identification for 3-to-5 year old children. First published in 1980, *Your Big Backyard* now has over 500,000 subscribers.

Editorial Address
National Wildlife Federation
8925 Leesburg Pike
Vienna, VA 22180
703-790-4274

Ordering Address
Your Big Backyard
National Wildlife Federation
8925 Leesburg Pike
Vienna, VA 22180
703-790-4000

Target Audience: M/F, Ages 3-5
Subjects: Animals and Conservation
How Distributed: Home
Editor: Salli Luther
Publisher: National Wildlife Federation
Cost: $10 per year (12 issues)
Sample: Contact editor

Zoobooks is designed to be an entertaining and informative full-color wildlife series published in collectible monthly "books." Each issue contains photographs, artwork, and scientifically accurate facts about the world's wildlife. Each issue covers a specific animal or group of animals.

Editorial Address
Wildlife Education
1111 Ft. Stockton Drive, Suite G
San Diego, CA 92103
619-299-7604

Ordering Address
Zoobooks
3590 Kettner Boulevard
San Diego, CA 92101
619-299-5034

Target Audience: M/F, Ages 5-14
Subject: Wildlife
How Distributed: Home
Managing Editor: Linda Wod
Publishers: Kenneth Kitson and Ray Ehlers
Cost: $15.95 per year (10 issues)

A Personal List of Favorite Books with Patterns

Alexander and the Terrible, Horrible, No Good, Very Bad Day. Judith Viorst
Amelia Bedelia. Peggy Parish
Animals Should Definitely Not Act Like People. Judi Barrett
Animals Should Definitely Not Wear Clothing. Judi Barrett
Bringing the Rains to Kapiti Plain. Verna Aardema
Brown Bear, Brown Bear, What Do You See? Bill Martin, Jr.
Bunches and Bunches of Bunnies. Louise Mathews
Catch A Little Fox. Beatrice Scheck de Regniers
Catch Me a Kiss & Say It Again. Clyde Watson
Chocolate Moose for Dinner. Fred Gynne
Cloudy With a Chance of Meatballs. Judi Barrett
Do You Want to Be My Friend. Eric Carle
Drummer Hoff. Barbara Emberley
Each Peach Pear Plum. Janet and Allan Ahlberg
Father Fox's Pennyrhymes. Claude Watson
Fox Went Out on a Chilly Night. Illustrator Peter Spier
Goodnight, Mr. Beetle. Leland Jacobs
Grouchy Lady Bug. Eric Carle
Hailstones and Halibut Bones. Mary O'Neil
House is a House for Me. Mary Ann Hoberman
I Can't Said the Ant. Polly Cameron
If You Say So Claude. Joan Lowery Nixon
I'll Fix Anthony. Judith Viorst
I'm Too Small.You're Too Big. Judi Barrett
Important Book, The. Margaret Wise Brown
It Look Like Spilt Milk. Charles Shaw
Jump Frog, Jump. Robert Kalan
King That Rained. Fred Gwynn
My Mama Says There Aren't Any Zombies, Ghosts, Vampires....or Things. Judith Viorst
May I Bring a Friend? Beatrice de Regniers
On Market Street. Arnold Lobel
Old Mother Hubbard and Her Dog. Illustrated by Tomie do Paola
Over in the Meadow. Ezra Jack Keats
Pierre. Maurice Sendak
Rose in my Garden. Arnold Lobel
Round Trip. Ann Jonas
Snake is Totally Tail. Judi Barrett
Someday. Charlotte Zolotow
Some Things Go Together. Charolotte Zolotow
The Three Billy Goats Gruff. Susan Blair
Tikki Tikki Tembo. Arlene Mosel
A Tree is Nice. Janice Udry
Very Hungry Caterpillar. Eric Carle
Waltzing Matilda. Desmond Digby
What's Left? Judi Barrett
Who's In Rabbit's House. Verna Aardema
Zigger Beans. Diane Redfield Massie

Adaptation

If the population of the class is predominately

- **children of color**, more than half, although not all, of the images and materials in the environment should reflect their backgrounds in order to counter the predominance of White dominant cultural images in the general society.
- **poor children** (White and children of color), a large number of images and materials should depict working-class life in all its variety in order to counter the dominant cultural image of middle-and upper-class life.
- **White children**, at least one-half of the images should introduce diversity in order to counter the White-centered images of the dominate culture.
- **differently abled children**, they deserve learning about gender and cultural diversity as well as about the capabilities of people with special needs. A large number of images should depict children and adults with disabilities doing a range of activities.

If there are a few children who are different from the rest of the group, then take care to ensure that those children's background is amply represented along with representations of the majority groups in the class.

Reference

Derman-Sparks, L., & the A.B.C. Task Force. (1989). Anti-bias curriculum: Tools for empowering young children. Washington, D.C.: National Association for the Education of Young Children.

Caution

When selecting materials:

- Don't do token diversity - having only one picture, or doll, or object, or book about a particular group.
- Don't substitute images and information about people in other countries for life in the U.S. - e.g., Japanese-American children do not live the same culture as do children in Japan.
- Don't show only images of a group from the past, even though they may be easier to find than contemporary images. (This happens frequently with images of Native Americans.)

WARNING: TOURIST CURRICULUM IS HAZARDOUS TO THE DEVELOPMENT OF YOUR CHILDREN.

Watch out for the signs of tourist curriculum:

Trivializing: Organizing activities only around holidays or only around food. Only involving parents for holiday and cooking activities.

Tokenism: One Black doll amidst many White dolls; a bulletin board of "ethnic" images - the only diversity in the room; only one book about any cultural group.

Disconnecting cultural diversity from daily classroom life: Reading books about children of color only on special occasions. Teaching a unit on a different culture and then never seeing that culture again.

Stereotyping: Native Americans all from the past; people of color always shown as poor; people from cultures outside the U.S. only shown in "traditional" dress and in rural settings.

Misrepresenting American ethnic groups: Pictures and books about Mexico to teach about Mexican-Americans; of Japan to teach about Japanese-Americans; of Africa to teach about Black Americans.

Ten Quick Ways to Analyze Children's Books for Sexism and Racism

1. Check the Illustrations

Look for Stereotypes. A stereotype is an over simplified generalization about a particular group, race, or sex, which usually carries derogatory implications. Some infamous (overt) stereotypes of Blacks are the happy-go-lucky, watermelon-eating Sambo and the fat, eye-rolling "mammy"; of Chicanos, the sombrero-wearing peon, or the fiesta-loving, macho bandito; of Asian Americans, the inscrutable, slant-eyed "Oriental"; of Native Americans, the naked savage or "primitive" craftsperson and his "squaw"; of Puerto Ricans, the switch-blade-toting, teenage gang member; of women, the completely domesticated mother, the demure, doll-loving little girl or the wicked stepmother. While you may not always find stereotypes in the blatant forms described, look for variations which in any way demean or ridicule characters because of their race or sex.

Look for Tokenism. If there are minority characters in the illustrations, do they look just like whites except for being tinted or colored in? Do all minority faces look stereotypically alike, or are they depicted as genuine individuals with distinctive features?

Who's Doing What? Do the illustrations depict minorities in subservient and passive roles or in leadership and action roles? Are males the active "doers" and females the inactive observers?

2. Check the Story Line

The liberation movements have led publishers to weed out many insulting passages, particularly from stories with Black themes and from books depicting female characters; however, racist and sexist attitudes still find expression in less obvious ways. The following checklist suggests some of the subtle, covert forms of bias to watch for.

Standard for Success. Does it take "white" behavior standards for a minority person to "get ahead"? Is "making it" in the dominant white society projected as the only ideal? To gain acceptance and approval, do third world persons have to exhibit extraordinary qualities - excel in sports, get A's, etc.? In friendships between white and third world children, is it the third world child who does most of the understanding and forgiving?

Resolution of Problems. How are problems presented, conceived, and resolved in the story? Are minority people considered to be "the problem?" Are the oppressions faced by minorities and women represented as casually related to an unjust society? Are the reasons for poverty and oppression explained, or are they accepted as inevitable? Does the story line encourage passive acceptance or active resistance? Is a particular problem that is faced by a minority person resolved through the benevolent intervention of a white person?

Role of Women. Are the achievements of girls and women based on their own initiative and intelligence, or are they due to their good looks or to their relationship with boys? Are sex roles incidental or critical to characterization and plot? Could the same story be told if the sex roles were reversed?

3. Look at the Lifestyles

Are third world persons and their setting depicted in such a way that they contrast unfavorably with the unstated norm of white, middle-class suburbia? If the minority group in question is depicted as "different," are negative value judgments implied? Are minorities depicted exclusively in ghettos, barrios, or migrant camps? If the illustrations and text attempt to depict another culture, do they go beyond over-simplifications and offer genuine insights into another lifestyle? Look for inaccuracy and inappropriateness in the depiction of other cultures. Watch for instances of the "quaint-natives-in-costume" syndrome (most noticeable in areas like clothing and custom, but extending to behavior and personality traits as well).

4. Weigh the Relationships Between People

Do the whites in the story possess the power, take the leadership, and make the important decisions? Do minorities and females function in essentially supporting, subservient roles?

How are family relationships depicted? In Black families, is the mother always dominant? In Latino families, are there always lots of children? If the family is separated, are societal conditions - unemployment, poverty - cited among the reasons for the separation?

5. Note the Heros

For many years, books showed only "safe" minority heros - those who avoided serious conflict with the white establishment of their time. Minority groups today are insisting on the right to define their own heros (of both sexes) based on their own concepts and struggles for justice.

When minority heros do appear, are they admired for the same qualities that have made white heros famous or because what they have done has benefited white people? Ask this question: "Whose interests is a particular hero really serving?" The interests of the hero's own people? Or the interests of white people?

6. Consider the Effects on a Child's Self-Image

Are norms established which limit any child's aspirations and self-concepts? What effect can it have on third world children to be continuously bombarded with images of the color white as the ultimate in beauty, cleanliness, virtue, etc., and the color black as evil, dirty, menacing, etc.? Does the book reinforce or counteract positive associations with the color white and negative associations with the color black?

What happens to a girl's self-image when she reads that boys perform all of the brave and important deeds? What about a girl's self-esteem if she is not "fair" of skin and slim of body?

In a particular story, is there one or more persons with whom a minority child can readily identify to a positive and constructive end?

7. Consider the Author's or Illustrator's Background

Analyze the biographical material on the jacket flap or the back of the book. If a story deals with a minority theme, what qualifies the author or illustrator to deal with the subject? If the author and illustrator are not members of the minority being written about, is there anything in their background that would specifically recommend them as the creators of this book?

8. Check Out the Author's Perspective

No author can be entirely objective. All authors write from a cultural as well as from a personal context. Children's books in the past have traditionally come from authors who were white and who were members of the middle class, with one result being that a single ethnocentric perspective has dominated children's literature in the United States. With any book in question, read carefully to determine whether the direction of the author's perspective substantially weakens or strengthens the value of his/her written work. Is the perspective patriarchal or feminist? Is it solely Eurocentric or do third world perspectives also surface?

9. Watch for Loaded Words

A word is loaded when it has offensive overtones. Examples of loaded adjectives (usually racist) are "savage," "primitive," "conniving," "lazy," "superstitious," "treacherous," "wily," "crafty," "inscrutable," "docile," and "backward."

Look for sexist language and adjectives that exclude or in any way demean girls or women. Look for use of the male pronoun to refer to both males and females. While the generic use of the word "man" was accepted in the past, its use today is outmoded. The following examples show how sexist language can be avoided: ancestors instead of forefathers; chairperson instead of chairman; community instead of brotherhood; fire-fighters in stead of firemen; manufactured instead of manmade; human family instead of family of man.

10. Look at the Copyright Date

Books on minority themes - usually hastily conceived - suddenly began appearing in the mid and late 1960's. There followed a growing number of "minority experience" books to meet the new market demand, but these books were still written by white authors, edited by white editors, and published by white publishers. They therefore reflected a white point of view. Not until the early 1970's did the children's book world begin to even remotely reflect the realities of a pluralistic society. The new direction resulted from the emergence of third world authors writing about their own experiences in an oppressive society. This promising direction has been reversing in the late 1970's. Non-sexist books, with rare exceptions, were not published before 1972 to 1974.

The copyright dates, therefore, can be a clue as to how likely the book is to be overtly racist or sexist, although a recent copyright date, of course, is no guarantee of a book's relevance or sensitivity. The copyright date only means the year the book was published. It usually takes two years - and often much more than that - from the time a manuscript is submitted to the publisher to the time it is actually printed and put on the market. This time lag meant very little in the past, but in a period of rapid change and new consciousness, when children's book publishing is attempting to be "relevant," it is becoming increasingly significant.

"Caution" and "Ten Quick Ways..." From:

Derman-Sparks, L., & the A.B.C. Task Force. (1989).
Anti-bias curriculum: Tools for empowering young children.
Washington, D.C.: National Association for the Education of Young Children.

Head Start Emergent Literacy Project

Selecting Books and Magazines for Children

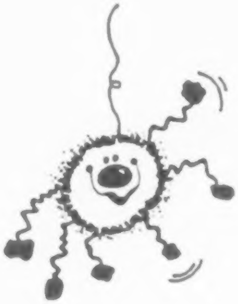
- The first step is to know the developmental level of the children.
- The second step is to be knowledgeable about what makes a good book.

Qualities and Benefits of Using Magazines in the Classroom

- Magazines contain high quality writing.
- Magazines are current and informative.
- Magazines cost a fraction of what a book costs.
- Children's magazines enrich the school curriculum.
- Magazines encourage browsing in the library.
- Magazines are a bridge to literacy.

10 Quick Ways to Analyze Children's Books for Sexism & Racism

1. Check the illustrations
    - look for stereotypes
    - look for tokenism
    - who's doing what?



2. Check the story line
    - standard for success
    - resolution of problems
    - role of women
3. Look at the lifestyles
4. Weigh the relationships between people
5. Note the heroes
6. Consider the effects on a child's self-image
7. Consider the author's or illustrator's background
8. Check out the author's perspective
9. Watch for loaded words
10. Look at the copyright date

Lesson Three:

Learning How to Respond to Emergent Readers and Writers

TRAINING MODULE #2
CLASSROOM ENVIRONMENT AND PRACTICES

Lesson 3: Learning How to Respond to Emergent Readers and Writers

Objective: The teacher will learn how to respond appropriately to the emergent literacy behaviors of young children.

Purpose: Once a classroom has been designed, books and materials selected, and lesson plans developed to enhance the literacy development of young children, it is time to consider just how to get young children to read and write, especially when they say they can't.

Harste and Short (1988) suggest that we do this by creating a low-risk environment for young readers and writers. This requires that children be given uninterrupted time daily to independently explore reading and writing. It also requires that children see reading and writing demonstrated in the classroom, and that they be given the opportunity to interact with both adults and other children in reading and writing activities. By doing this young children come to an appreciation of literacy activities as ways to expand their world. It is important to remember that this also must be done in a developmentally appropriate context.

This lesson will give you strategies for encouraging emergent writing and reading behaviors. This lesson will also help you to recognize, value, and encourage the literacy development of the young children in your program.

How to Encourage Emergent Writing Behaviors

What Is Writing?

In order to encourage children to write it is important to understand a little about children's writing in general. First of all, when we talk about writing we do not mean handwriting. Writing is the process of learning to put ideas into print. Handwriting comes later as children experiment with the way words are written.

Children teach themselves to read and write experimentally -- through trial and error. When children learn to write they need very little direct instruction. All they need is to see others writing. This gives them the idea that writing is for a purpose. They seem to naturally grasp the idea of what writing is for. Through experimenting with using writing materials children will progress from making marks on paper in play to communicating messages and writing stories. Children acquire writing through familiar situations and real-life experiences. They refine their ability to write by observing others and by participating in reading and writing activities. It is important that their writing activities be self-initiated, and that every writing attempt be valued by adults and responded to with much encouragement.

Stages of Writing

For a young child learning to write is easier than learning to read. What a child writes on paper comes from within. In other words the child creates the words herself. Reading, however, is something that adults create for the child, which may make it more difficult to learn.

Research has shown that most children's writing occurs in seven stages. Even though these stages may not be sequential, children need to pass through them in order to learn to take risks, and therefore, develop confidence in their ability to write words. Being able to take risks is an essential element in all aspects of emergent literacy activities for young children.

These stages are:

1. **Writing by drawing**. Children use drawing as a means of communicating a specific and purposeful message. Children will read their drawing as though there is print on it. In this stage children are working out the relationship between drawing and writing, not confusing the two.

2. **Writing by scribbling**. Children intend scribbling to be writing. It resembles writing. The process of scribbling is the same because the pencil moves from left to right. The forms of scribbling can be "wavy" or "letter-like."

3. **Writing by making letter like forms**. Children make markings that resemble letters, but are actually their own creations.

4. **Writing by reproducing well-learned units**. Children reproduce letter sequences that are very familiar to them, such as the letters from their names. The forms can be random, patterned, or name-elements.

5. **Writing by copying**. Children will frequently copy over forms like bank deposit slips, your checks, order forms, or a calendar that came home from school. This is good practice and gives them power and control over the written word.

6. **Writing using invented spelling**. Children write using many varieties of spelling and at different levels. The use of invented spelling comes about when children do not know the conventional spelling of words that they want to use. One letter can represent an entire syllable. As the writing matures it will begin to include more conventionally spelled words.

7. **Writing using conventional spelling**. Children's writing begins to look more like an adult's writing because they can now spell words in the standard way.

At the end of this lesson are examples of each of the stages of children's writing.

Assisting Writing

To assist the language and literacy development of the children in your program you need to develop activities in which they are using writing in a way that is meaningful to them. Direct and isolated instruction in language learning is not appropriate for young children.

There are 10 guidelines developed by Morrow (1989) that should help you in planning writing activities for your classroom:

1. Children should have an environment where they have regular exposure to all kinds of print.

2. Children should experience print as a source of pleasure and enjoyment.

3. Children should observe adults writing, both for work and for leisure.

4. Children should be given opportunities and materials for writing themselves.

5. Children should be assisted in deciding what to write about, but left alone to make such decisions.

6. Children should be supported in constructing invented forms of letters, words, and messages.

7. Children's efforts at writing, however crude or primitive, should be responded to as meaningful communication.

8. Children should be encouraged to use writing for a wide range of individual and social purposes, such as making lists, cards, letters, signs, announcements, stories, and books.

9. Children should be read stories in a variety of styles, which may serve as eventual models for their writing.

10. The use of writing should be integrated throughout the curriculum.

Writing Strategies to Use in Your Classroom

Between the ages of two and six children develop a strong interest in writing as well as a rapid development in ability. They progress from making random marks on paper to writing letters to writing words with invented spelling. Children of preschool age often alternate between a strong interest in reading and a strong interest in writing. It is essential that adults working in a preschool environment take the time to get a sense of the children's writing needs and interests, of where they are in their writing ability, and to learn how best to support and encourage them.

Supporting children's writing means valuing what they already can do. Recognize that at this age the children are mostly interested in the process of writing, not the product. Their efforts need to be encouraged, and they need to know that you will accept their non-conventional writing. Teachers who do this can often be heard saying, "Just write in your own way," or "It doesn't have to look like grown-up writing." Any attempt on a child's part to write is real writing.

With children who are beginning to write more conventionally, resist the urge to use direct teaching or to have them correct their spelling. At this stage it is important for them to experiment with self-expression without being concerned about the mechanics of writing. If children ask you for information respond with the correct information, but avoid lengthy or detailed explanations about correct spelling or punctuation.

With preschoolers the uses for writing are more important than the style or content. Children need to feel control over their writing. We give them control when we allow them to write for their own purposes and on a topic of their own choosing.

Writing in the Literacy Center

The literacy center in the classroom can provide regular on-going support for the children's writing development. Children should be allowed to use the writing area of this center at any time, not just during transitions or free choice time. Make available all types of writing materials and instruments. This area can provide them with functional uses for writing. They can use the writing area to make greeting cards for classmates, parents, or friends. Having letter writing materials and a mail box available at all times for writing to classmates helps them understand the purpose of communicating, and it motivates them to participate.

All activities in your classroom should be open-ended and children should be "invited" to join in, not required. This gives them the chance to participate at their own level, and to enter and leave at will. The child's readiness is never a concern with these types of activities. As a teacher, you need to examine whether you can accept and value the different levels of involvement the children will exhibit. This is especially true of all literacy activities in your program. Having free choice to participate in an activity is fundamental to a developmentally appropriate atmosphere.

Here are some examples of language activities or items that should be regular features of your classroom:

- Journal writing
- Pen pal letters/mailbox
- Boxes in which each child can keep their Very Own Words written on index cards
- Alphabet chart
- Writing folders for children to keep their writing in
- Blank books in interesting shapes or materials to write in
- Newspapers/magazines to read
- Daily sign-in

- Message boards
- Bulletin Board for displaying children's writing (at child's eye level)
- Reading and writing materials in **every** center of your classroom

Daily Sign-in

Daily sign-in at the beginning of class time provides children with name writing practice and a functional use for writing their name (so the teachers will know they are here). Being able to write their names gives children a sense of power and a sense of self. After children learn to write and read their own names they begin to notice that the letters in their names are also in other printed material.

When children first begin to write, their names may look like scribble writing. However, after a few days you should be able to recognize each child's written name as represented in the scribble writing. When using the daily sign-in procedure you will notice that the children's writing will eventually progress to a readable version with correct letters. It is a good idea to keep these writing samples in a folder so that you will have a complete record of the child's name writing development to share with parents. One preschool teacher who used daily sign-in found that all of the children in her classroom were able to write their own names at the end of the year without any direct teaching.

By encouraging daily sign-in you are providing children with the opportunity to gain confidence in the writing experience. When children develop this confidence they begin to make use of other writing opportunities in the classroom. You will find that they eventually become more interested in writing and will spend more time at the writing center.

Stages of Name Writing

As children begin writing their names, you should become aware of the phases that they go through to develop their own recognizable autograph. As you become familiar with their individual styles, you will be able to identify the children's names from the marks they make to represent their signatures.

Children's name writing usually develops following these stages:

1. Scribbles that represent their names.

2. Actual letters appear (one letter, the first few letters, or the first and last letters of their names).

3. Complete name, recognizable as the child's autograph.

4. Letters in conventional order.

5. Autograph written conventionally, but now contains reversed letters, and reversed order.

6. First and last name included.
(Adapted from Lieberman, 1985)

How To Encourage Emergent Reading Behaviors

From research about reading acquisition and reading development Morrow (1989) has compiled three objectives for emergent readers from birth to age seven. These can be used as guidelines in designing strategies for classroom reading activities. They are:

☞ To develop positive attitudes toward reading
☞ To develop concepts about books
☞ To develop comprehension of story

Positive Attitudes Toward Reading

Children need to be provided with daily opportunities to experience literature in an enjoyable way. You can do this by reading to them everyday from a wide variety of literature. When you read make sure they see that you are enjoying what you are doing. Be sure to make the book available to the children to read on their own after you have read it aloud. When you have a new book to put in the library, introduce it to the class and tell them a little bit about the story. This greatly increases the chances that the book will be read by the children.

Storytelling can also attract children to books. The storyteller is free to be creative, and can involve the listeners in a more active way. Using puppets, stuffed animals, and flannel boards is another way to make stories fun for young children. It is a good way to get children involved and encourages them to also try their own storytelling.

You can invite children to read on their own by providing lots of reading material in your classroom and making it accessible to children at all times. Such items as books, magazines, newspapers, brochures, atlases, posters, prints, and student's own writing should be available everywhere. Class-made books should be put on the bookshelves with the other books.

If children tell you that they can't read yet, prove to them that they can. This can be done by bringing to class examples of environmental print. Almost all children who go to preschool have the ability to read signs, logos, and advertising that they see everyday.

Examples of things to have them read include the following:

☺ Anything from McDonald's or some other well-known fast food restaurant
☺ A picture of a stop sign
☺ Examples of boxes of food, especially popular children's cereals
☺ Tube of popular toothpaste, such as Crest
☺ Anything that says Sesame Street

Concepts About Books and Print

You can promote children's emergent literacy by providing them with opportunities to gain general knowledge about books. Young children acquire concepts about books or "book-sense" through experiencing books.

There are nine concepts that children with "book-sense" know.

1. They know a book is for reading.
2. They know a book has a front and back, top and bottom.
3. They can turn the pages properly.
4. They know the difference between pictures and print.
5. They know that pictures on a page are related to what the print says.
6. They know where to begin reading on a page.
7. They know what a title is.
8. They know what an author is.
9. They know what an illustrator is. (Morrow 1989)

To help facilitate children's knowledge of books, take the time to point these concepts out whenever you read to them. Have them answer questions, such as, "Where do we begin reading?" or "Which do we read, the picture or the print?" Things that are obvious to you are not to them.

Comprehension Skills

You can also facilitate children's comprehension of the story. Morrow (1989) suggests that children demonstrate their comprehension when they:

- Attempt to read well known story books, which encourages well formed stories
- Retell a story without the help of the book
- Include elements of story structure in story retellings: setting, theme, plot, resolution of the problem
- Respond to story readings with literal questions and comments
- Respond to story readings with interpretive and critical questions and comments
- Participate in story reading by saying words and narrating stories while the teacher is reading

Reading a favorite story over and over is a valuable activity for young children. They ask to be read the same story because they want to repeat a happy experience. Children gain a familiarity with the story that is comfortable. This feeling of comfort can be compared to what you feel when you sing a favorite song. This activity also gives children the opportunity to develop concepts about words, print, and books.

Story Retelling

Story retelling provides children with the opportunity to practice oral language development. It also helps them work on story comprehension and the development of a sense of story structure.

When children retell a favorite story they make it meaningful to themselves by weaving their own life experiences into the story. After children have had experience in retelling stories they learn to apply structural elements in the retelling. They are able to tell about the story's beginning, setting, theme, plot, and ending.

Retelling is difficult at first. You can support them in this experience by using the following guidelines:

- Let them know before you read the story that they will participate in retelling it.
- Ask them to pay attention to things like what happened first, second, and so on, in sequence.
- Ask them to think about things that happened to them that are like what happened to the character in the story.
- Give them props or flannel board pieces to help them.
- Model a retelling for them.
- To get children started ask them to retell the story "just like they would tell the story to a friend who hasn't heard it before."

Importance of Adults' Participation

Finally, don't forget that children learn the most about reading and writing by seeing adults participate in these activities. If they see you making a list, writing a message for the message board, writing in your own journal, or spending time actually reading your book in the classroom they will more easily recognize that reading and writing are valued by you and that they are a normal part of everyday life.

Having an adult present at all times in the literacy center greatly improves the chances that children will spend time there. It is highly beneficial to children to be read to one-to-one or in small groups. It greatly increases the child's chance to interact in a positive way with an adult and gives the child direct access to information that the adult can provide. It also gives you an opportunity to find out things that the child already knows or wants to know.

Activities

Adults:

1. Display an example of a child's writing. List all of the things that are evidenced about the child's writing from this example.

2. Spend a day in your classroom without a pencil or other writing instrument. Let

the children do all the writing that goes on that day.

Children:

1. Take your children on an environmental walk or bus ride. Have the children read all of the signs that they see.
2. Have parents send from home examples of environmental print that their children can read. Have the children use these examples to make their own books of print that they can read. Make these books available to all of the children in the literacy center.

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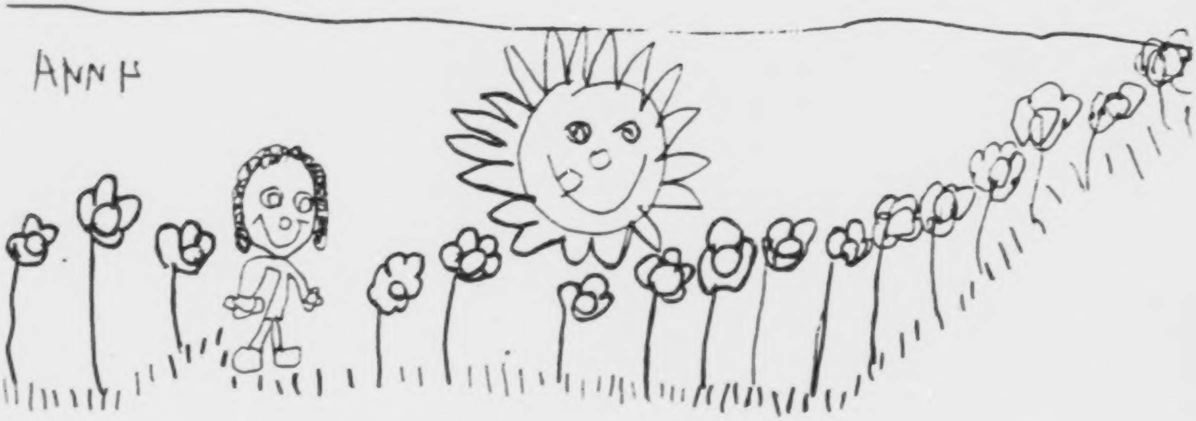
Examples of children's writing come from: Nelson, C.J. (1990). Providing a literacy environment for young children using daily sign-in and journal writing. An unpublished doctoral dissertation. University of Idaho.

Stages of Writing Development

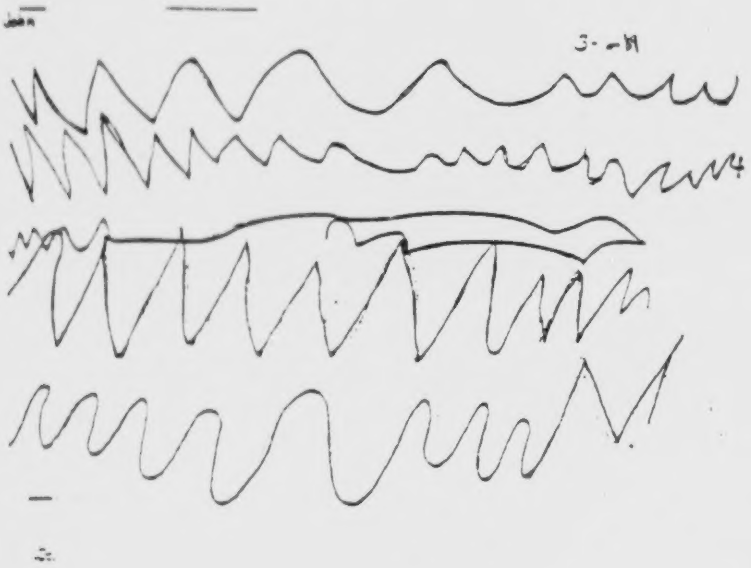
Stage 1: Writing via drawing.

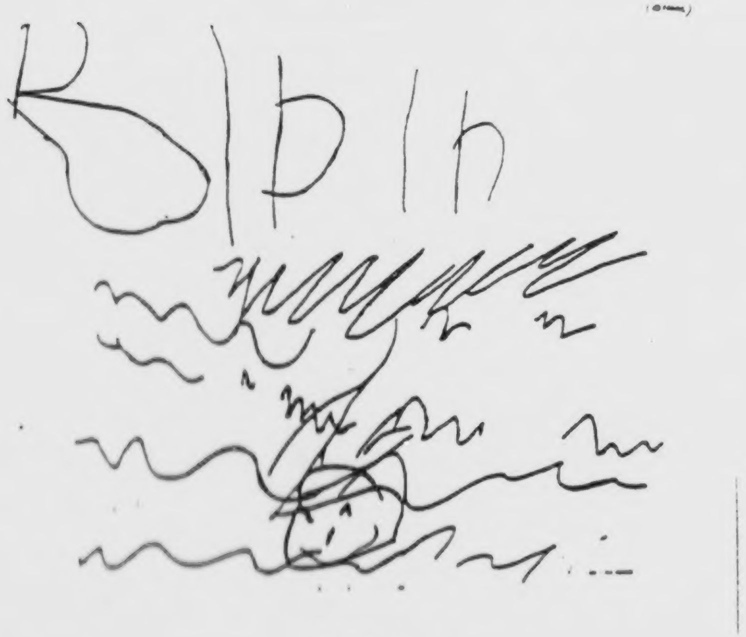
Child will use drawing to stand for writing. Child is working out the relationship between drawing and writing, not confusing the two.



Stage 2: Writing via scribbling.

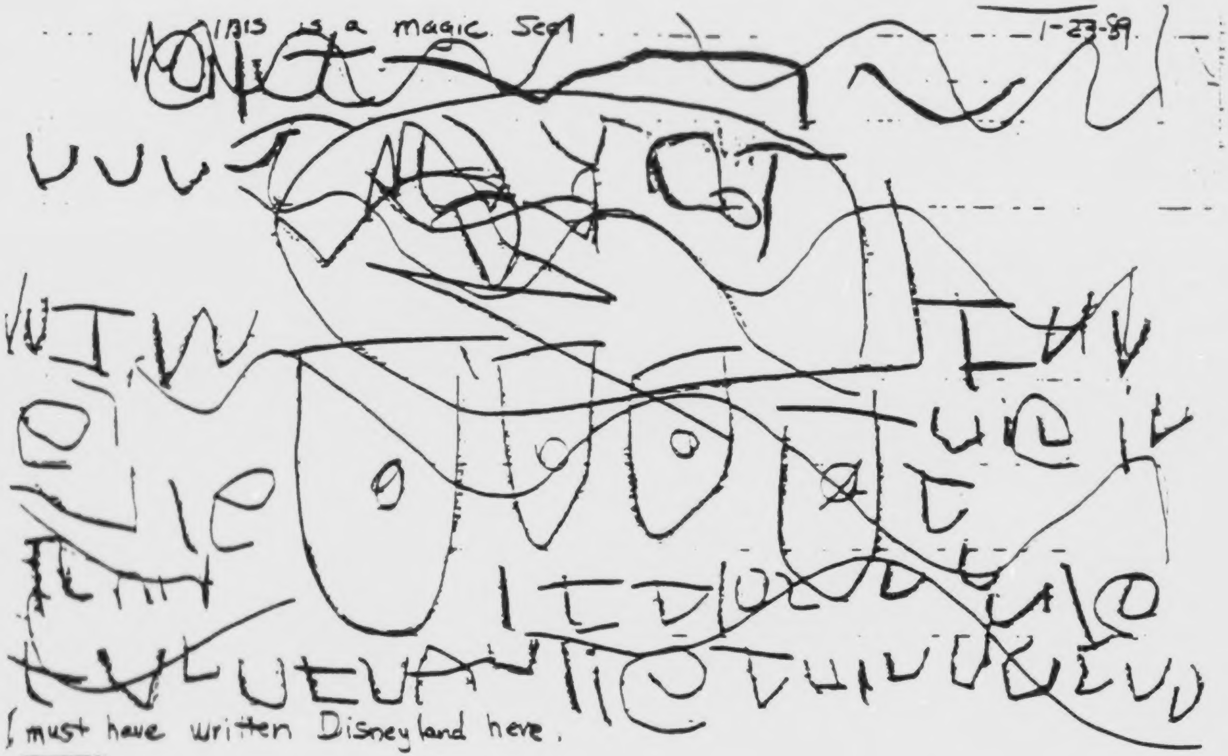
Child scribbles but intends it as writing. Often the child appears to be writing and scribbles from left to right. Form can be: scribble-wavy or scribble-letterlike.





Stage 3: Writing via making letter like forms.

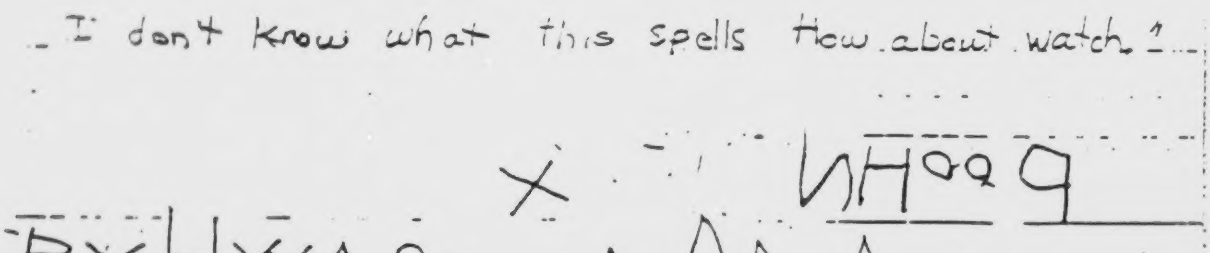
Shapes in the child's writing resemble letters. The shapes look like letters but are creations.



This is a magic Seal 1-23-89

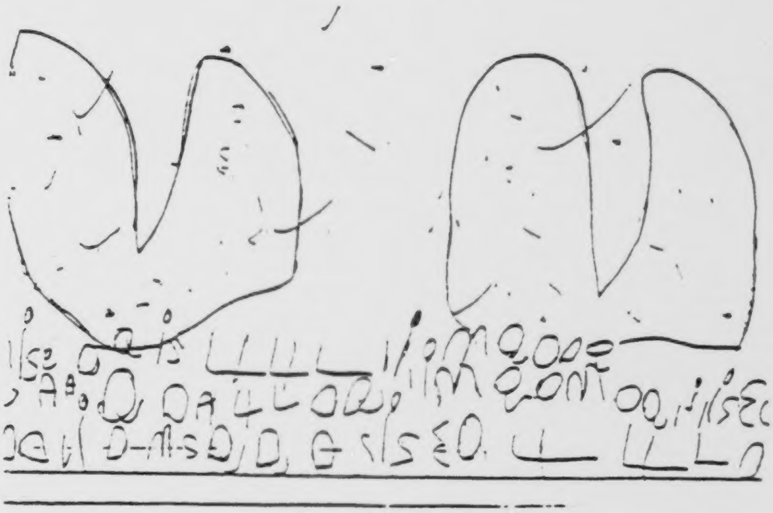
I must have written Disneyland here.

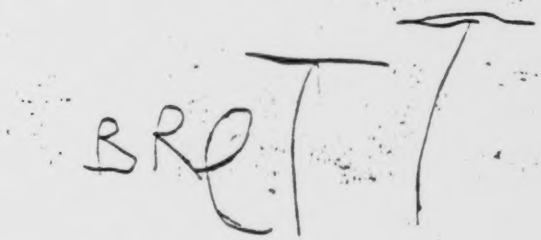
I don't know what this spells How about watch?

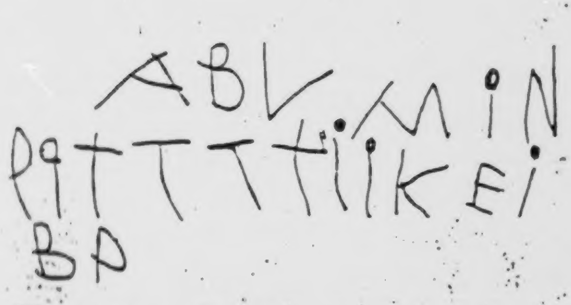


Stage 4: Writing via reproducing well-learned units.

Child uses letter sequences learned from such sources as his or her own name. Forms can be: random, patterned, or name-elements.







There was a little mouse and cat. And cat chase the mouse. They were running fast. And then the door popped open. And they saw an airplane and kept looking at it. And they fell asleep. And they lived happy ever after.

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Stage 5: Writing via copying

HEALTH CENTER MEMBERSHIP

Name ____________________

Age Name

Address adaRESS

Phone P hone

Height HEight

Weight WEight

In case of an emergency contact ____________________

Incarsofe

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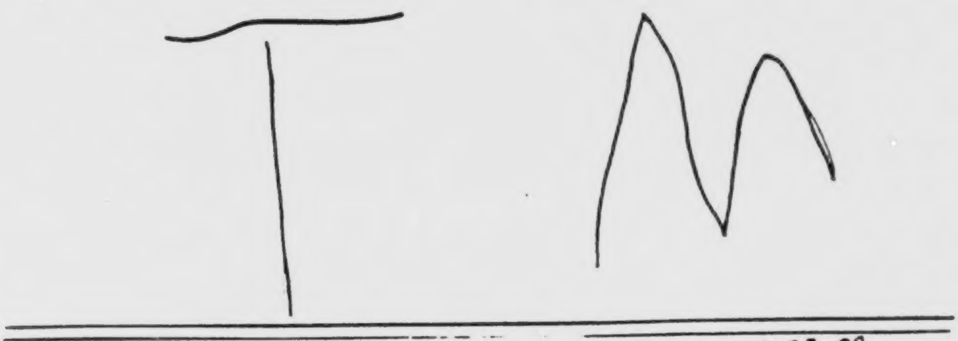
Stage 6: Writing via invented spelling.

BAP
NOS

HAS
A DHSANb
ET HAS
BENSLI

Stages of Name Writing

1-18-89



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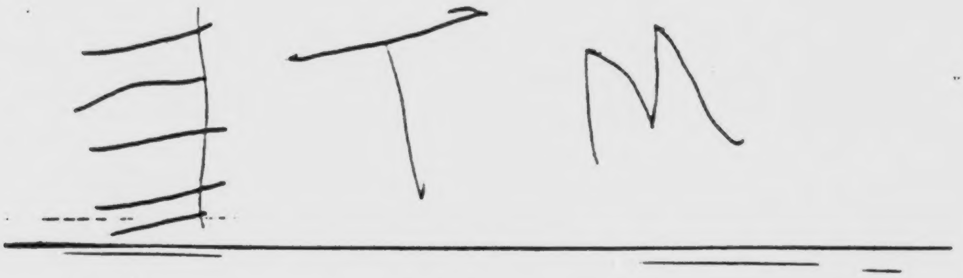
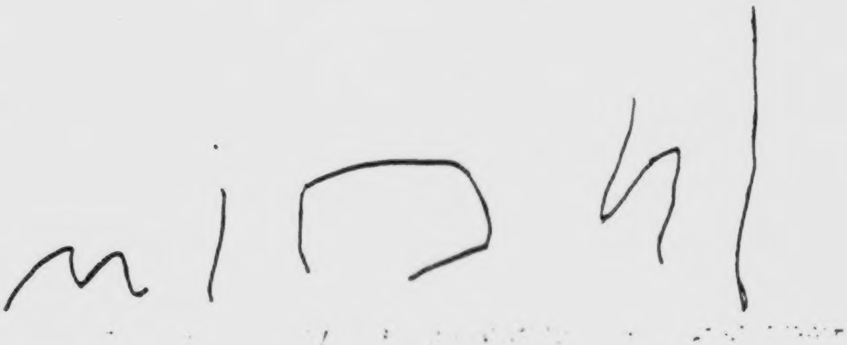


Michael

2-15-89



Michael

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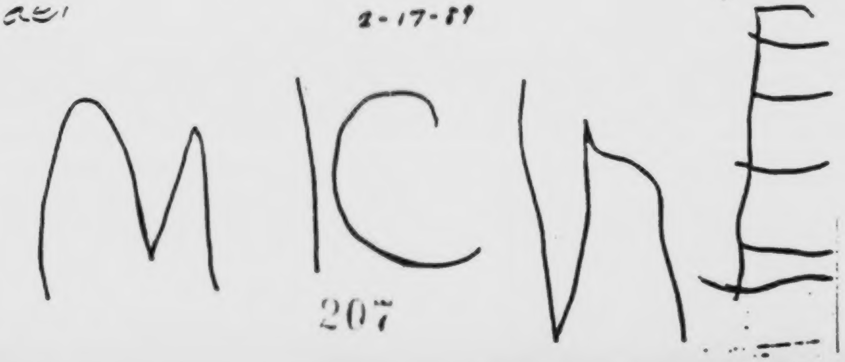

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MIJHAEL

Michael

3/9/89

MAN

Michael

3/22/89

MICHAE

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MIJHAEL

Michael

5/9/89

MA[illegible]

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ON SPELLING

Marna Green Romeo

Our school's parent survey indicated that several parents remained unconvinced about the benefits of invented spelling in their children's writing. So I set out to survey students and gather information to support the necessity for invented spelling. I purposefully interviewed students at all performance levels, but my conversation with a second grader, Tommy, held the essence of all the answers.

"Tommy, what strategies do you use when you want to write a word, but you're not sure how to spell it?" I asked.

"I sound it out or ask the kid next to me," answered Tommy confidently.

"Good. But what if all the words you wrote had to be spelled correctly--you couldn't sound them out?"

"Oh, I know what you mean," said Tommy, "Then I use different words, like in my journal. I can't spell 'because' so I write 'it is' instead. Like I write 'My favorite sport is baseball. It is fun' instead of 'because it is fun.' Get it?"

"Yes, I do--that's a good strategy. So baseball is your favorite sport, huh?" I asked, making conversation while I jotted down Tommy's response.

"No, it's soccer, but the kid next to me can't spell soccer."

Undaunted, I pressed on, "So what if you were all alone in the room with no one to ask how to spell a word?"

"You mean like if I had to stay in for recess because I had messed around all morning and didn't finish my work?" Asked an obviously experienced Tommy.

"Yes, like that."

"And there is no one to ask, right?" He wanted to be sure.

"Right," I answered, "no one. And you can't sound out. What would you do?"

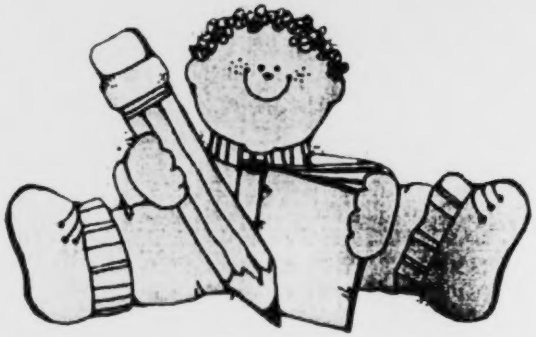
Tommy thought for just a moment and then said, "Then I would write, 'I do not like sports.' I can spell all that."

From: The Reading Teacher (April, 1995). Vol.48, No.7. International Reading Association.

STAGES OF CHILDREN'S NAME WRITING:

(adapted from Lieberman, 1985)

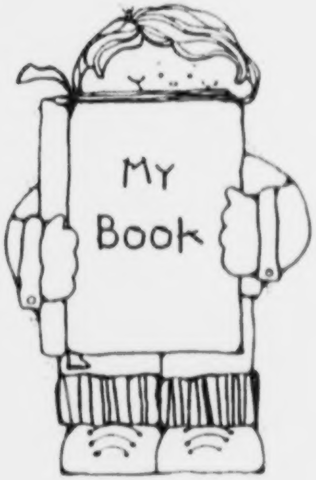
1. Scribbles that represent their names
2. Actual letters appear (one letter, the first few letters, or the first and last letters of their names)
3. Complete name, recognizable as the child's autograph
4. Letters in conventional order
5. Autograph written conventionally, but now contains reversed letters and reversed order
6. First and last name included



Supporting children's
writing means valuing
what they can
already do --
It's the process,
not the product.

CREATE A LOW-RISK ENVIRONMENT:

- Provide daily uninterrupted time to explore reading and writing independently.
- Demonstrate reading and writing in the classroom.
- Give children the opportunity to interact with adults and children in reading and writing activities.



Children

teach themselves to

read and write

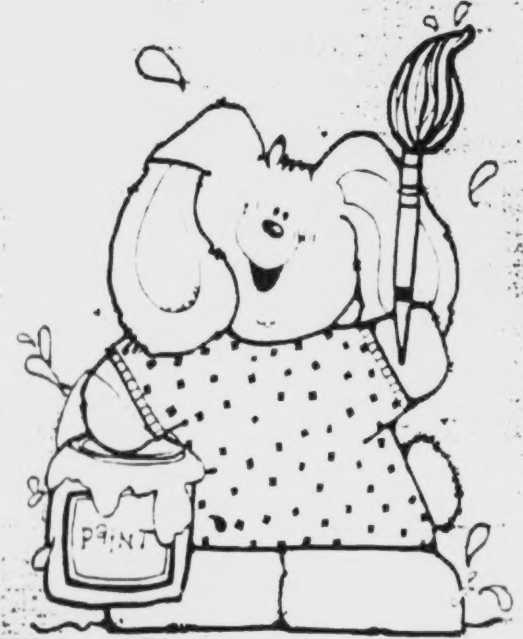
through

trial and error.

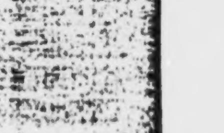
BEST COPY AVAILABLE

Children acquire writing through familiar situations and real-life experiences.

WRITING ACTIVITIES
SHOULD BE
SELF-INITIATED...



EVERY WRITING ATTEMPT
SHOULD BE VALUED
AND ENCOURAGED



GUIDELINES FOR PLANNING WRITING ACTIVITIES FOR YOUR CLASSROOM:

(Morrow, 1989)

1. Provide exposure to all kinds of print.
2. Provide print as a source of pleasure and enjoyment.
3. Let children see adults writing.
4. Provide children opportunities to write.
5. Assist children in deciding what to write. about; let them make their own decisions.
6. Support children in constructing invented forms of writing.
7. Respond to children's writing as meaningful communication.
8. Encourage children to use writing for individual and social purposes.
9. Read stories in a variety of styles.
10. Integrate writing throughout the curriculum.

Children's Writing Stages

Well-learned units like their name

Scribbling

Writing by drawing

Writing by copying

Invented Spelling

Writing using Conventional spelling

WRITING BY MAKING LETTER-LIKE FORMS

Lesson Four:

Integrating Literacy Into All Activities

TRAINING MODULE #2
CLASSROOM ENVIRONMENT AND PRACTICES

Lesson 4: Integrating Literacy Into All Activities

Objective: The teacher will learn how to incorporate literacy into the content areas of the classroom.

Purpose: Every part of the school day can become an opportunity for the teacher to incorporate literacy activities into all teaching areas. Once a teacher becomes aware of how easy it is to provide print props into all content areas, the children are more likely to engage in literacy activities. This philosophy of integrating literacy creates an interdisciplinary approach to teaching and has been proposed by a number of theorists (Morrow, 1989). Instead of children studying separate lessons on a certain skill, the lessons are intertwined into all content areas such as social studies, science or math. For example when the children are studying about dinosaurs they can sing songs about them, write stories, do a counting activity about them, and read all types of books about dinosaurs.

We have already described ways that reading, writing, and oral language are combined into the literacy center. Similar types of literacy activities can also be added to the science center, social studies center, art center, music center, math center, and dramatic play center. An example would be if you were studying a unit about animals. In the **science center** you could use experience charts to write down observations about a particular animal such as a guinea pig or a hamster. In the **social studies** center you could add pictures of animals that are specific to particular countries. Providing labels for each of these pictures and a map of where they are from will increase the amount of print in this center. Also books about each of these animals and countries can be included. In the **art center**, the children can follow a recipe to make dough and then create a real or imaginary animal. In the **music center**, the teacher can write the words to a song about animals on a chart and have the children learn the song. The **math center** can include counting books about animals. The **dramatic play center** could be turned into a veterinarian's office. In this office you would include books and magazines about the care of pets, pamphlets and posters about pets, and an appointment book and appointment cards for the pets and their owners.

This lesson will help you look at all the various ways to incorporate literacy activities throughout the day into all content areas. It will also help you think of ways that you can include print props into the dramatic play area. Whenever you set up the dramatic play area, whether it is a doctor's office, a fire station or hospital, we hope that you can imagine all types of print props to include which would be in a **real** fire station or hospital. It is in this way that children begin to see that print is functional and has a real purpose.

Integrating Literacy Into The Content Areas

Incorporating literacy into the classroom environment means integrating it into **all** of the areas of your curriculum, not just into the physical classroom environment. This means that you will want to start using literacy activities in the content areas of your daily schedule, giving the children opportunities to read and write in every center or group activity. The goals of integrating literacy into these areas are to provide young children with the opportunities to develop their abilities to communicate orally and to see that reading and writing are useful tools in many contexts to help them learn about the world.

The following will provide you with specific ideas of literacy activities that you can add to your regular classroom curriculum.

Social Studies

Social studies topics can provide many opportunities for oral language development. The use of pictures, field trips, or visits to the class by community members can generate **discussions** by the entire class or small groups. The use of the written word can be enhanced by **word lists** developed by the class and written down by the teacher on a language experience chart, or by a **class-written book** about the topic. Well chosen books about the topic can be **read**, further enhancing the children's knowledge of the topic.

For example, a common social studies topic for preschoolers is community helpers. You could have the children talk about the different types of jobs community helpers perform. Generating a **word list** is an important literacy activity for preschool classrooms. The class can develop a **word list** of community helpers and you can write it where everyone can see it on a language experience chart. **Books** about community helpers can be read to the class, and pictures of different people who perform jobs in the community can be displayed and talked or written about. Planning for **field trips** to the fire or police stations, grocery store, library, or post office can include making a class generated list of what the children would like to see. After the trip the children can follow up with written thank-you **notes**. They can also make **class books** about what they saw. Giving the children plenty of paper and writing tools can encourage them to draw and write their own experiences on the topic.

Science

Science activities also lend themselves to promoting emergent literacy in the classroom. Science activities frequently involve conducting an experiment with the class. Oral language can be enhanced by having the children **describe** and **predict** what will happen during the experiment. There is lots of **reading** to be done with the children also, like the directions for conducting the experiment or books and magazines about the science concept.

Writing activities can include a **journal** of the results of the experiment, a **word list**, **labels** for items used in the experiment, or a **class book** about what the children did. These activities can emphasize the importance of the written word.

A good example is the simple sink and float science experiment. First, have the children **talk** about their experiences with objects that sink and float. Display a **chart** of how to do the experiment, reading and explaining the steps to the children. As the children conduct the experiment **record** their predictions, then **record** what actually happened. Through this process children have the experience of seeing a functional use for writing.

Art

When children participate in art activities they get a chance to experiment with interesting materials. You can facilitate their oral language development by encouraging them to **talk** about the materials they are using. They get the chance to apply language concepts relating to form, color, and texture. They try out unusual words like "squishy," "drippy," "gooey," and "mushy." You can make a **list** of the words the children are using. Also you should encourage the children to **tell** about or **write stories** about their creations.

When art activities are completed the children can **label** their work. *Resist* *the urge to write their names for them.* Encourage them to sign their works in their own way.

Art centers also provide the opportunity to make products that can be used in the dramatic play center or other areas of the classroom. For example they can make the signs, menus, and placemats for a restaurant.

Music

Music can provide the opportunity for literacy enrichment also. Children learn new words, patterns, and rhyming. **Write** the words to the song on an experience chart and point to them as the children sing. This will help them make the connection between the words they are singing and the printed words they see on the chart.

Having children **listen** to music and **describe** how it makes them feel is a good oral language activity. Often children's songs are written as books. When the children know the words to the song, they can **read** the book.

Math

Even math activities can provide the opportunity to experience literacy. Some suggestions are **reading** counting books, displaying number **words**, and making individual and **class books** about numbers and counting.

Integrating Literacy Into Dramatic Play

Dramatic play centers can provide some of the richest literacy activities in your classroom. *The possibilities for adding print and writing materials to the dramatic play areas are only limited by your imagination.* Any play center that you develop can incorporate print props that correlate with thematic play to make written language functional.

Children can explore reading and writing in realistic settings and use it for real-life purposes. They have the opportunity to do this in a setting that allows them to take risks without fearing failure. Put literacy materials--things to read and write with from real life--into every dramatic play center you usually set up for the children in your classroom.

Print Props

Here are some ideas for props to be used in dramatic play centers that promote emergent literacy.

IDEAS FOR PROPS TO BE USED IN DRAMATIC PLAY CENTERS THAT PROMOTE EMERGENT LITERACY

	Props	Print Props
Shopping Mall Center	* Standing racks to hang clothes on * Hangers and play clothes * Cash registers * Hats, purses, wallets * Play baby strollers * Dolls	*Checkbooks and play money * Signs (for names of departments, sale signs) * Sales slips * Pads to write shopping lists * Tags to make price tags * Paper bags with store logos * Credit cards * Credit card application forms * Books
Drugstore Center	* Boxes for counters * Cash register * Empty bottles, boxes of various sizes for medicine * Play shopping carts	* Magazines and books * Play money * Checkbooks * Prescriptions * Paper bags for prescriptions * Labels for prescription bottles * Books
Beauty and Barber Shop Center	* Chairs * Towels * PLAY barber kit with scissors, combs * Telephone * Hair clips, curlers * Empty bottles of cologne * Smocks for customers	* Appointment books * Checkbooks and play money * Magazines for waiting area * Bills * Books * Play money

Grocery Store Center	* Shelves * Paper/plastic grocery bags * Calculator or adding machine * Boxes from food items * Plastic containers from food or detergent * Carry baskets	* Signs * Grocery advertisements on the walls * Play money * Pads of paper and pencils (for making lists) * Magazines and books for sale * Books about stores * Newspapers for sale
Hospital/Doctor's Office Center	* Chairs for waiting room * Stethoscopes * Hats, lab coats surgery scrubs * Bandages * Stuffed animals * Dolls * Clock * Plastic gloves	* Magazines, books, pamphlets * Prescription pads * Paper, clipboards (for patient charts) * Sign displaying office hours * No smoking sign * Appointment book * Sign-in sheet * Appointment reminder cards * Folders with forms for patients * Calendar * Patients' address book * Poster diagram of parts of the body * Books about health, hospitals
Travel Agency	* Desk, chair * Telephone * Globe * Calculator	* Maps * Calendar * Travel posters * Pamphlets about places to visit * Tickets for planes or trains * Books about transportation, travel
Bakery	* Play dough for cookies * Cookie cutters * Baking sheets, spatulas * Aprons, hats * Mixing bowls, spoons * Telephone * Trays	* Labels for boxes * Recipes written on cards or charts * Pens, pencils, blank recipe cards * Order pad * Receipts * Number tickets for people waiting in line * Cookbooks * Sign with name of bakery on it * Nametags for bakers * Books about baking * Play money

Art Gallery	* Prints of famous artist (Hung at child's eye level) * Artist's materials (Paper, paint, chalk, crayons, labeled) * Smocks * Easels * Cash register, calculator	* Labels for paintings * Books of artwork * Sign with gallery name and hours * Price tags for artists to write cost of their painting * Order forms, receipts
Office	*Typewriter * Desk, chair * Calculator * Pens, pencils, rulers stapler, scissors * Letter trays * Blotter (for desk) * Telephone	* Message pads * Calendar, appointment book * Paper (all kinds) * Forms, receipts * Envelopes * Stamps * Rubber stamps * Books * Ledger books
Restaurant	* Tables * Chairs * Telephone * Dishes * Pretend or real food * Cooks' hats, aprons * Flowers for tables * Serving trays	* Menus * Place mats * Pad for writing reservations * Posters * Order forms for food * Recipes * Order pads * Books * Nametags for waiters * Play money
Bank	* Counters * Desk, chair * Telephone * Adding machine * Typewriter * Calculator	* Sign with Bank's name * Play money * Blank checks * Application forms for loans or credit cards * Pamphlets about types of loans * Savings account books * Deposit slips * Message pad
Library	* Bookshelves * Desk, chair * Telephone * Stamp for date due * Book bags	* Lots of books * Lots of magazines * Message pads * Pencils * Library cards * Posters

Shoe Store	* Variety of shoes, boots, slippers * Rulers for measuring feet * Customers' chairs * Shoe boxes & bags	* Name tags for clerks * Signs reading "open" and "closed" * Sign for name of store * Sign telling store hours * Shoe store advertisements * Telephone book and telephone * Message pads, pencils, pens * Play money * Credit cards * Check books * Receipt books * Books about shoes, feet, etc.

Activities

Adults:

Think about the content areas in your curriculum. Write down ways that you can add literacy activities to your lesson plans.

Children:

Brainstorm with the children in your class ideas about new dramatic play centers to set up in your classroom and include print props that go with them. Ask parents for their ideas also. Include props and print props that come from the children's homes so that they can be culturally relevant.

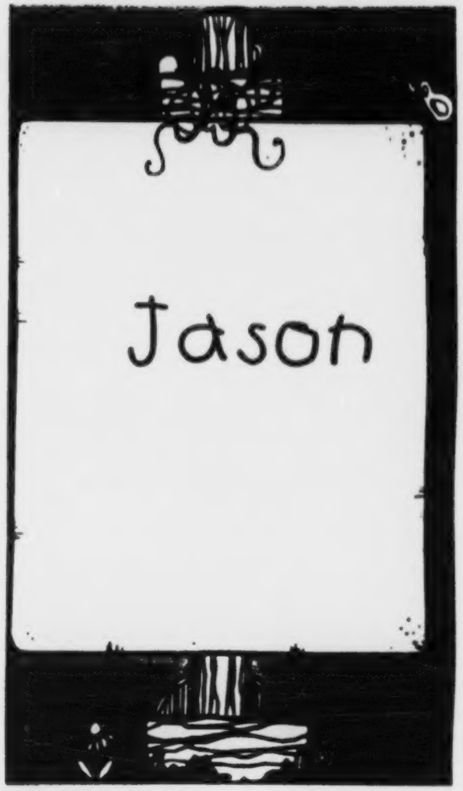
References

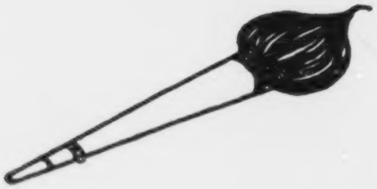
Morrow, L.M. (1989). Literacy development in the early years:Helping children read and write. Englewood Cliffs, NJ: Prentice-Hall.

Morrow, L.M. (1989). Designing the classroom to promote literacy development. In D.S. Strickland & L.M. Morrow (Eds.), Emerging literacy: Young children learn to read and write (pp.121-134). Newark, DE: International Reading Association.

ART ACTIVITIES

- Talking About Materials
- Labeling Works of Art
- Word Lists
- Writing Stories About Art Work



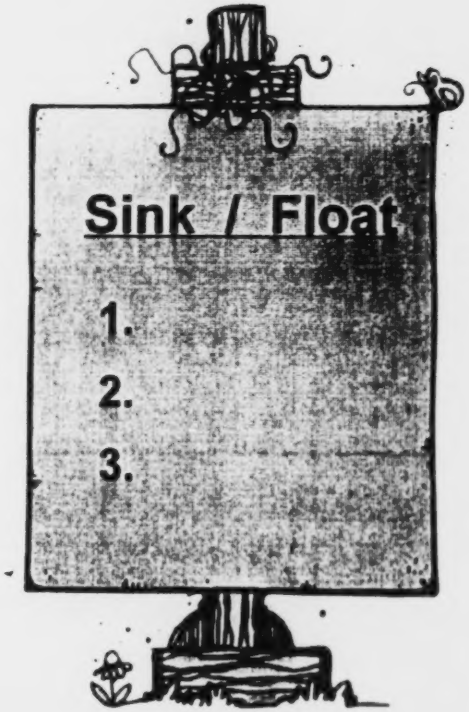


SOCIAL STUDIES ACTIVITIES:

- Class Discussions
- Class-Written Books
- Word Lists
- Field Trips
- Thank-You Notes
- Reading Books

SCIENCE ACTIVITIES:

- Discussions - Describing, Predicting
- Word Lists
- Labeling Items or Ingredients
- Class-Written Book (Journal)



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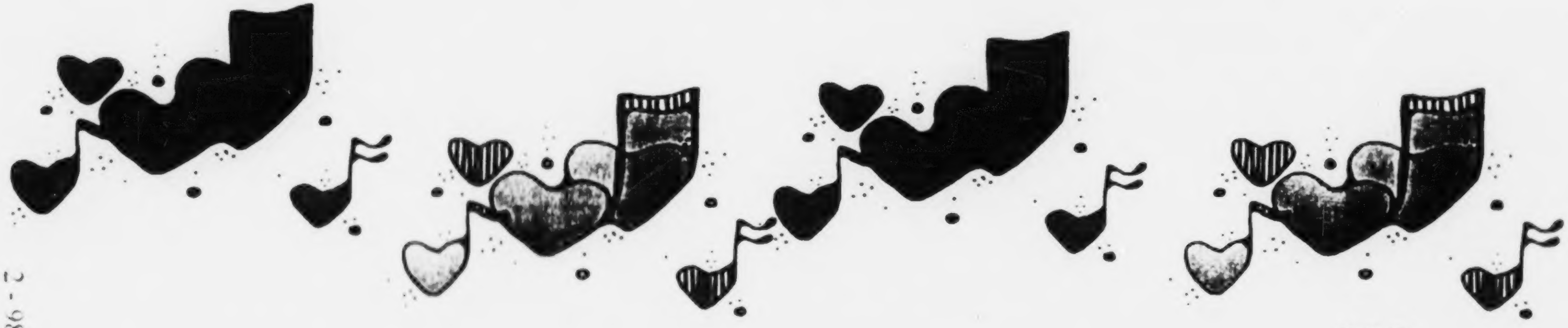
MUSIC ACTIVITIES

- Write Words on Chart
- Listen to Music
- Describe How You Feel
- Read the Words to the Song in a Book



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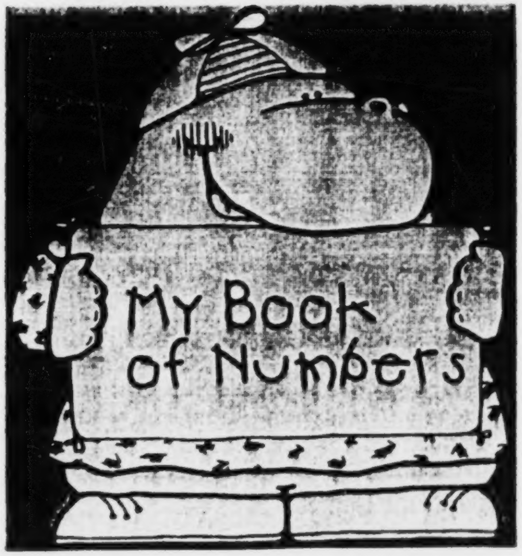
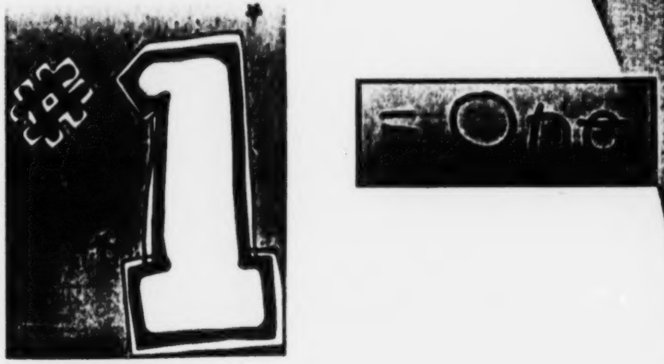
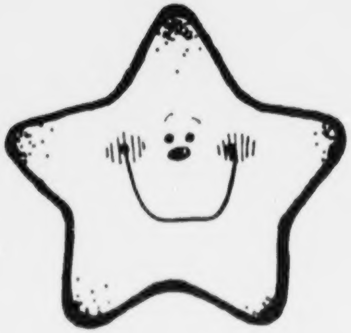
MATH ACTIVITIES

1. Reading Counting Books
2. Number Words
3. Class Books About Numbers

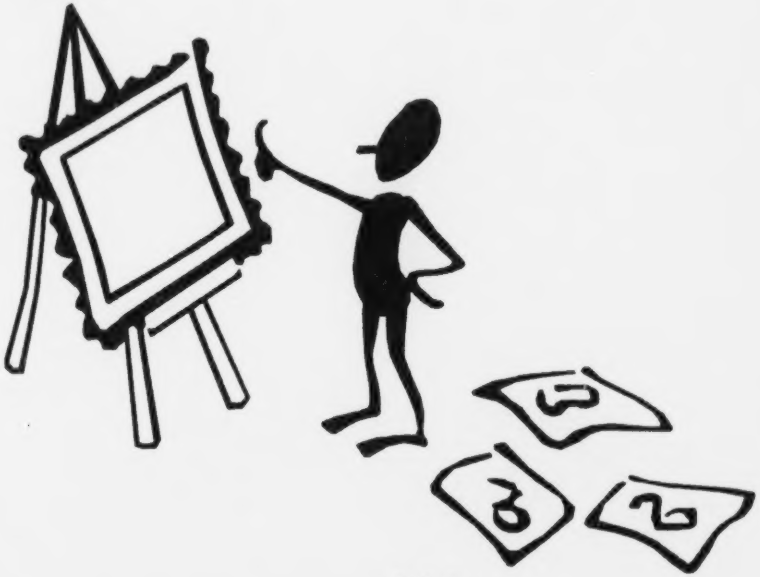

My Book of Numbers





DRAMATIC PLAY

The possibilities for adding print and writing materials to the dramatic play areas are only limited by your imagination!



Lesson Five:

Reading Aloud to Children Every Day

Training Module #2
Classroom Environment and Practices

Lesson 5: Reading Aloud to Children Every Day

Objective: The teacher will learn the importance of reading aloud to children every day.

Purpose: "The single most important activity for building the knowledge required for eventual success in reading is reading aloud to children" (Anderson et al.,1985).

When children are read to every day, their story understanding and retelling ability is increased. Children learn about reading when they are read to.

The benefits of reading aloud to children every day are indisputable, but the methods are not so easily defined. There is not one "right way" to read a book with a child. There are differences in how a book is read depending on the type of book and the age level of the children. The person reading the book also brings some of his or her own personality into the reading. A parent would probably hold the child on his or her lap, while the teacher or librarian would be reading while facing a group of children. The important thing is to read to children every day and to be sure that they are involved and interested as you read.

Even though there is no single right way to read to children, there are a few guidelines that can help make the reading experience more beneficial. These guidelines will be presented in this lesson.

Methods of reading aloud will be discussed, including what to do before, during, and after reading a book. Two types of books will be discussed: storybooks and informational books. However, the ideas presented can be generalized to other types of books as well.

Reading Storybooks

What to do before reading the book

Story books include fairy tales, folktales, realistic fiction, fables, and poetry. Be sure that you have already read the book yourself. This will give you ideas of which questions to ask and what points to stress. Most important, you will be certain that the book is appropriate for the children with whom you will share it.

Prepare the children to listen. Discuss with them what they are going to hear. Talk with them about the book in general. Use some of the following ideas in your discussion:

- ☐ Tell about the author or illustrator. Have the children read any other books by this author or illustrator?
- ☐ Read the title. Ask the children to predict what the book may be about.
- ☐ Talk about what type of book it is. Is it a fairy tale or folk tale? Is it a realistic book? Is this story true or is it fiction? What is fiction?
- ☐ Talk about where and when the story takes place. Explain that this is called the setting.
- ☐ Introduce the main characters. Is there a hero or a villain?
- ☐ Talk about what the children should look for during the reading. Ask questions to direct their listening such as "Watch how Anansi tricks the other animals." Or have them watch for objects in the pictures such as "Little Bush Deer is in every picture. Can you find her?"

What to do while you read the book

Make it interesting. Add emphasis and emotion with your voice. Stop occasionally to elaborate when you feel that the children need more information or when you want to accentuate a point. If you feel that the children don't understand a part of the text, rephrase it for them. Use questions that will help them understand the meanings of unfamiliar words. Ask questions as you go along, encouraging them to react to any events of the story. Ask them to predict what might happen next. Talk to them about how the character might feel, or what he or she is thinking.

Some stories don't lend themselves to these types of interruptions. A very short book with few words might not need much except a short discussion before and after. A rhyming book might be best read uninterrupted. You may want to read the whole rhyme so that the effect of the rhyme is felt.

If you know the story well enough, you can use creative techniques as you read. Try using flannel boards with pictures. Puppets work well with stories that contain a lot of dialogue. Use props such as stuffed animals or other items to represent objects in the story. Draw out the story on a chalkboard as you tell it. Use sound effects in the story. Assign the children certain sounds to correspond with an action or a character in the story.

One Head Start teacher put on a huge pair of glasses when she read the children a book about a cow that said "oink" and a pig that said "moo." She told them that when she read silly books, she liked wearing her silly glasses.

What to do after you finish the story

Ask the children what they thought about the story. Encourage them to comment. Ask questions that review the story such as: What was the problem? How was it solved? How did the story make you feel?

Talk to the children about how the story relates to their own lives or feelings: "Have you ever been tricked by someone? Do you think that Anansi should have tricked all the animals that way? Did you like the way that Little Bush Deer tricked Anansi?"

Help them put themselves into the story: "If you were one of the animals, how would you feel to be tricked that way?" "Do you think that Anansi will stop pulling tricks on the other animals now?"

Choose follow-up activities that extend the story. Some stories lend themselves well to being acted out. Others are great artistic motivators. Maybe the children would enjoy writing their own story.

Reading Informational Books

What to do before reading the book

Books in this section include science books, books about people in other lands, historical books, books about dinosaurs, and other books that provide factual information.

As with storybooks, talk about the book in general. What is the title? Who wrote and illustrated this book? Ask the children what they think the book will be about.

When you read an informational book, it is important to know how much the children understand about the subject of the book. Discuss with the children, or demonstrate the topic of the book. Ask the children to comment on what they know about the subject. Allow children to share experiences that they have had relating to the subject. Have they traveled to the place that you are reading about? Have they ever seen a big crane at work? Did they see their shadows that morning?

For example one teacher chose an informational book about trees to read to her class. Before she began she took the children outside and helped them choose a tree to "adopt." The children named their trees and then just before leaving them, they each gave their tree a big hug.

What to do while you read the book

Occasionally stop and ask questions to find out if the children are understanding what they are hearing. If questions appear in the text, stop and talk about them. Comment about the pictures in the book. Discuss words that the children might not understand. Give examples from the children's experience that help to explain the concepts in the book.

What to do after you read the book

Talk about how the subject of the book relates to the children's lives. Discuss with them how reading a book like this can help them learn about the world.

Plan an activity that will help the children remember the concept of the book.

For example, if the book is about dinosaurs, the children could make dinosaurs from clay. If the book is about weather they could go outside to observe the current weather conditions. If they read about shadows they could go outside and play shadow tag.

Helpful Hints

Be flexible

Decide which of these suggestions you use based on the type of book you read and the children you read to. Some books require more discussion than others. Each type of book will lend itself better to some questions than to others. Be aware of your audience. Choose books that are appropriate to the children's age level and attention span.

Make it fun!

Research into reading failure has shown clearly that children who found no pleasure in reading were less likely to become readers themselves. Be sure to make reading a fun and happy time for the children. Let your own enthusiasm show!

Activities

Adults:

1. Get several different kinds of books such as a Caldecott winning storybook, an informational book about cars, and a board book for small children. Have the adults read the books, and then in a small group discuss some questions that they could use before, during, and after reading the book with children. Take turns "practicing" on the other adults. While each person reads aloud have the others pretend to be students. Then give suggestions after the book is read. Watch especially for vocal inflections that make the story reading more enjoyable.

2. Brainstorm a list of favorite read alouds. Talk about the books that you have read aloud to children. Make a list of the ones that the children especially liked. Also note any that should be avoided with children this age.

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Cullinan, B.E., Greene, E., & Jaggar, A.M. (1990, November). Books, babies, and libraries: The librarian's role in literacy development. *Language Arts, 67*, 750-755.

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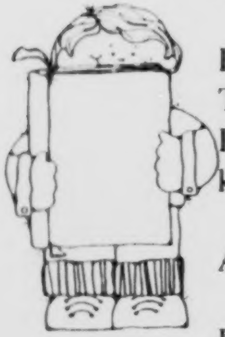
How to Involve Children in Daily Oral Reading



What to do - -	Reading Storybooks	Reading Informational Books
Before:	Read the book yourself. Prepare the children to listen. Talk about the book in general.	Read the book yourself. Talk about the book in general. Find out what the children know about the subject.
During:	Read with inflection. Make your voice interesting. Stop and clarify unfamiliar words. Encourage predictions and reactions.	Ask questions to find out if the children understand. Discuss unfamiliar words. Relate to child's own experiences.
After:	Review the story. Relate the subject to the child's feelings. Relate to life experiences.	Relate the subject to the child's own world. Have an activity related to the subject.

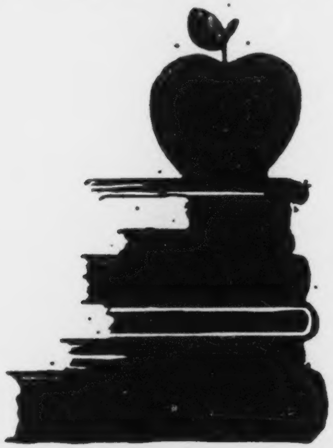
Make it fun!

BEFORE:

Read the book yourself

Prepare the children to listen

Talk about the book



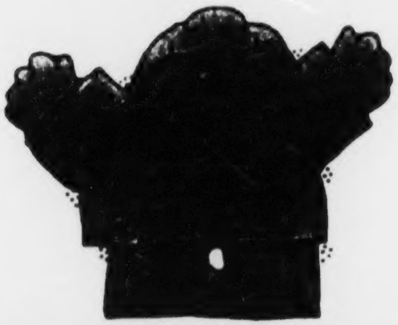
DURING:

Read with inflection

Make your voice interesting

Stop and clarify unfamiliar words

Encourage predictions and reactions

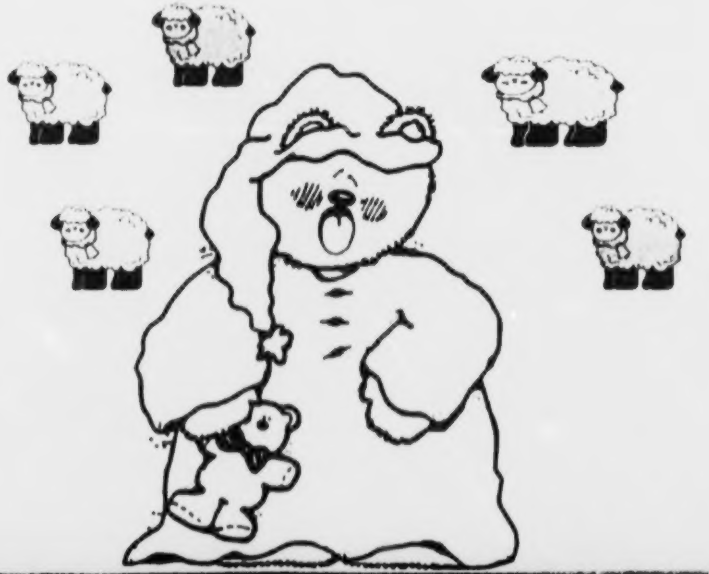


AFTER:

Review the story

Relate the subject to the child's feelings

Relate to life experiences



FAVORITE READ-ALOUDS

WORDLESS BOOKS

Ah-Choo! by Mercer Mayer (Dial, 1976)
Amanda and the Mysterious Carpet, by Fernando Krahn (Houghton Mifflin, 1985)
Amanda's Butterfly, by Nick Butterworth (Delacorte, 1991)
The Angel and the Soldier Boy, by Peter Collington (Knopf, 1987)
The Bear and the Fly, by Paula Winter (Crown, 1976)
Ben's Dream, by Chris Van Allsburg (Houghton, Mifflin, 1982)
A Boy, a Dog, and a Frog, by Mercer Mayer (Dial, 1967)
Bubble, Bubble, by Mercer Mayer (Simon & Schuster, 1973)
Changes, Changes, by Pat Hutchins (Simon & Schuster, 1971)
The Christmas Gift, by Emily McCully (HarperCollins, 1988)
Deep in the Forest, by Brinton Turkle (Dutton, 1976)
Do You Want to Be My Friend?, by Eric Carle (Putnam, 1971)
Don't Forget Me, Santa Claus, by Virginia Mayo (Barron's, 1993)
Dreams, by Peter Spier (Doubleday, 1986)
Ernest & Celestine's Patchwork Quilt, by Gabrielle Vincent (Greenwillow, 1982)
Frog Goes to Dinner, by Mercer Mayer (Dial, 1974)
Frog on His Own, by Mercer Mayer (Dial, 1973)
Frog, Where Are You?, by Mercer Mayer (Dial, 1969)
The Garden of Abdul Gasazi, by Chris Van Allsburg (Houghton Mifflin, 1979)
The Gift, by John Prater (Viking, 1985)
Good Dog Carl, by Alexandra Day (Green Tiger, 1985)
The Grey Lady and the Strawberry Snatcher, by Molly Bang (Simon & Schuster, 1980)
The Hunter and the Animals, by Tomie dePaola (Holiday, 1981)
I Can't Sleep, by Philippe Dupasquier (Orchard, 1990)
Little Red Riding Hood, by John Goodall (Atheneum, 1988)
The Midnight Circus, by Peter Collington (Knopf, 1993)
Moonlight, by Jan Ormerod (Morrow, 1982)
Noah's Ark, by Peter Spier (Doubleday, 1977)
One Frog Too Many, by Mercer Mayer (Dial, 1975)
The Other Bone, by Ed Young (HarperCollins, 1984)
Pancakes for Breakfast, by Tomie dePaola (Harcourt, Brace, 1978)
Peter Spier's Christmas, by Peter Spier (Doubleday, 1982)
Peter Spier's Rain, by Peter Spier (Doubleday, 1982)
Puss in Boots, by John S. Goodall (Simon & Schuster, 1990)
Rainy Day Dream, by Michael Chesworth (Farrar, Straus and Giroux, 1992)
Rosie's Walk, by Pat Hutchins (Macmillan, 1968)
The Silver Pony, by Lynd Ward (Houghton Mifflin, 1973)
The Snowman, by Raymond Briggs (Random House, 1978)
Sunshine, by Jan Ormerod (Morrow, 1981)
Time Flies, by Eric Rohmann (Crown, 1994)
Tuesday, by David Wiesner (Clarion, 1991)
Up a Tree, by Ed Young (HarperCollins, 1983)
Up and Up, by Shirley Hughes (Morrow, 1986)
Where's My Monkey?, by Dieter Schubert (Dial, 1987)

PREDICTABLE/CUMULATIVE BOOKS

All Join In, by Quentin Blake (Little, Brown, 1991)
Are You My Mother?, by P. D. Eastman (Random House, 1960)
Ask Mr. Bear, by Marjorie Flack (Macmillan, 1986)
The Big Sneeze, by Ruth Brown (Lothrop, 1985)
Brown Bear, Brown Bear, What Do You See?, by Bill Martin Jr. (Holt, 1983)
Bye-Bye Baby, by Janet Ahlberg (Little, Brown, 1990)
The Cake That Mack Ate, by Rose Robart (Little, Brown, 1986)
Cat Came Back, illustrated, retold by Bill Slavin (Whitman, 1992)
The Cat Sat on the Mat, by Alice Cameron (Houghton Mifflin, 1994)
Chicka Chicka Boom Boom, by Bill Martin Jr. and John Archambault (Simon & Schuster, 1989)
Chicken Soup with Rice, by Maurice Sendak (HarperCollins, 1962)
Cock-A-Doodle-Doo!, by Jill Runcie (Simon & Schuster, 1991)
Cockatoos, by Quentin Blake (Little, Brown, 1992)
Do You Want to Be My Friend?, by Eric Carle (Putnam, 1971)
Crummer Hoff, by Barbara Emberly (Simon & Schuster, 1967)
The Elephant and the Bad Baby, by Elfrida Vipont (Putnam, 1986)
Froggy Gets Dressed, by Jonathan London (Viking, 1992)
The Gingerbread Boy, by Paul Galdone (Clarion, 1975)
Good Night, Gorilla, by Peggy Rathmann (Putnam, 1994)
The Gunnywolf, by A. Delaney (HarperCollins, 1988)
Hattie and the Fox, by Mem Fox (Simon & Schuster, 1987)
Henny Penny, by Paul Galdone (Clarion, 1968)
The House That Crack Built, by Clark Taylor (Chronicle, 1992)
The House That Jack Built, by Jenny Stow (Dial, 1992)
If You Give a Mouse a Cookie, by Laura Numeroff (HarperCollins, 1985)
If You Give a Moose a Muffin, by Laura Numeroff (HarperCollins, 1991)
The Important Book, by Margaret Wise Brown (HarperCollins, 1949)
Is It Time?, by Marilyn Janovitz (North-South, 1994)
It Looked Like Spilt Milk, by Charles Shaw (HarperCollins, 1947)
Just Like Everyone Else, by Karla Kuskin (HarperCollins, 1959)
Knick Knack Paddywack, by Marissa Moss (Houghton Mifflin, 1992)
Knock, Knock, Teremock, by Katya Arnold (North-South, 1994)
Let's Go Home, Little Bear, by Martin Waddell (Candlewick, 1993)
The Little Old Lady Who Was Not Afraid of Anything, by Linda Williams (HarperCollins, 1986)
The Little Red House, by Norma Jean Sawicki (HarperCollins, 1989)
Matthew and the Midnight Towtruck, by Allen Morgan (Annick, 1984)
The Matzah That Papa Brought Home, by Fran Manushkin (Scholastic, 1995)
Millions of Cats, by Wanda Gag (Putnam, 1977)
The Napping House, by Audrey Wood (Harcourt, Brace, 1984)
No Jumping on the Bed, by Tedd Arnold (Dial, 1987)
Old Black Fly, by Jim Aylesworth (Holt, 1992)
Old MacDonald Had a Farm, illustrated by Lorinda Bryan Cauley (Putnam, 1989)
Over in the Meadow, by Olive Wadsworth (Viking, 1985)

Owl Babies, by Martin Waddell (Candlewick, 1992)
Papa's Bedtime Story, by Mary Lee Donovan (Knopf, 1993)
Pierre: A Cautionary Tale, by Maurice Sendak (HarperCollins, 1962)
The Pig in the Pond, by Martin Waddell (Candlewick, 1992)
Polar Bear, Polar Bear, What Do You Hear?, by Bill Martin Jr. (Holt, 1991)
She'll Be Coming 'Round the Mountain, adapted by Tom and Debbie Holsclaw Birdseye (Holiday 1994)
Simpkin, by Quentin Blake (Viking, 1994)
Sitting in My Box, by Dee Lillegard (Dutton, 1992)
The Teeny Tiny Woman, by Barbara Seuling (Puffin, 1978)
That's Good! That's Bad!, by Margery Cuyler (Holt, 1993)
This Is the Bear, by Sarah Hayes (Candlewick, 1993)
This Is the Bread I Baked for Ned, by Crescent Dragonwagon (Simon & Schuster, 1989)
Three Blind Mice, by John Ivimey (Clarion, 1987)
The Three Little Pigs, by Paul Galdone (Clarion, 1970)
Tikki Tikki Tembo, by Arlene Mosel (Holt, 1968)
The Tree in the Wood, adapted by Christopher Manson (North-South, 1993)
The Very Hungry Caterpillar, by Eric Carle (Philomel, 1969)
We're Going on a Bear Hunt, by Michael Rosen (Atheneum)
The Wheels on the Bus, by Maryann Kovalski (Little, Brown, 1987)
Where's Spot?, by Eric Hill (Putnam, 1980)
Who Is Tapping at My Window?, by A. G. Deming (Puffin, 1994)

PICTURE REFERENCE BOOKS

Do Animals Dream?, by Joyce Pope (Viking, 1986)
The Kids' Question & Answer Book(s), by the editors of OWL Magazine (Grosset, 1988)
The Random House Children's Encyclopedia, (Random House, 1991)

PICTURE BOOKS

Alexander and the Terrible, Horrible, No Good, Very Bad Day, by Judith Viorst, Illustrated by Ray Cruz (Atheneum, 1972)
The Amazing Voyage of Jackie Grace, by Matt Faulkner (Scholastic, 1987)
Amelia Bedelia, by Peggy Parish, Illustrated by Fritz Seibel (HarperCollins, 1963)
Amos: The Story of an Old Dog and His Couch, by Susan Seligson, Illustrated by Howie Schneider (Little, Brown, 1987)
Angus and the Ducks, by Marjorie Flack (Doubleday, 1930)
Arnold of the Ducks, by Mordicai Gerstein (HarperCollins, 1983)
Arthur's Chicken Pox, by Marc Brown (Little, Brown, 1994)

The Biggest Bear, by Lynd Ward (Houghton Mifflin, 1952)
Brave Irene, by William Steig (Farrar, Straus and Giroux, 1986)
Brown Bear, Brown Bear, What Do You See?, by Bill Martin, Jr., Illustrated by Eric Carle (Holt, 1983)
Captain Snap and the Children of Vinegar Lane, by Roni Schotter, Illustrated by Marcia Sewall (Orchard, 1989)
A Chair for My Mother, by Vera B. Williams (Greenwillow, 1982)
Charlie Drives the Stage, by Eric A. Kimmel, Illustrated by Glen Rounds (Holiday, 1989)
Chester's Way, by Kevin Henkes (Greenwillow, 1988)
Cloudy with a Chance of Meatballs, by Judith Barrett, Illustrated by Ron Barrett (Atheneum, 1978)
The Complete Adventures of Peter Rabbit, by Beatrix Potter (Warne, 1982)
Corduroy, by Don Freeman (Viking, 1968)
Curious George, by H. A. Rey (Houghton Mifflin, 1941)
The Cut-Ups Cut Loose, by James Marshall (Viking, 1987)
Deep in the Forest, by Brinton Turkle (Dutton, 1976)
Dinosaur Bob and His Adventures with the Family Lazardo, by William Joyce (HarperCollins,1988)
An Evening at Alfie's, by Shirley Hughes (Morrow, 1985)
Frederick, by Leo Lionni (Random House, 1967)
Frog and Toad Are Friends, by Arnold Lobel (HarperCollins, 1970)
A Gift for Tia Rosa, by Karen T. Taha, Illustrated by Dee deRosa (Bantam, 1991)
Goodnight Moon, by Margaret Wise Brown, Illustrated by Clement Hurd (HarperCollins, 1947)
Grandaddy's Place, by Helen Griffith, Illustrated by James Stevenson (Greenwillow, 1987)
Grandma's Secret, by Paulette Bourgeois, Illustrated by Maryann Kovalski (Little Brown, 1990)
Harald and the Great Stag, by Donald Carrick (Clarion, 1988)
Harry in Trouble, by Barbara Ann Porte, Illustrated by Yossi Abolafia (Greenwillow, 1989)
Harry the Dirty Dog, by Gene Zion, Illustrated by Margaret B. Graham (HarperCollins, 1956)
Haunted House Jokes, by Louis Phillips, Illustrated by James Marshall (Viking, 1987)
Heckedy Peg, by Audrey Wood, Illustrated by Don Wood (Harcourt Brace, 1987)
The House on East 88th Street, by Bernard Waber (Houghton Mifflin, 1962)
The Hunter, by Paul Geraghty (Crown, 1994)
I Can! Can You?, by Peggy Parrish (Greenwillow, 1980)
I'm a Little Mouse, by Noelle and David Carter (Holt, 1991)
If You Give a Mouse a Cookie, by Laura Joffe Numeroff, Illustrated by Felicia Bond (HarperCollins, 1985)
Ira Sleeps Over, by Bernard Waber (Houghton Mifflin, 1972)
The Island of the Skob, by Steven Kellogg (Dial, 1973)
Jack and the Beanstalk, retold by John Howe (Little, Brown, 1989)
Jumbo the Boy and Arnold the Elephant, by Dan Greenberg, Illustrated by Susan Perl (HarperCollins, 1989)

Katy and the Big Snow, by Virginia Lee Burton (Houghton Mifflin, 1973)
The Legend of the Bluebonnet, retold by Tomie dePaola (Putnam, 1984)
Lester's Dog, by Karen Hesse, Illustrated by Nancy Carpenter (Crown, 1993)
Little Bear, by Else Holmelund Minarik, Illustrated by Maurice Sendak (HarperCollins, 1957)
The Little Dog Laughed and Other Nursery Rhymes, from Mother Goose, Illustrated by Lucy Cousins (Dutton, 1989)
The Little House, by Virginia Lee Burton (Houghton Mifflin, 1942)
The Little Jewel Box, by Marianna Mayer, Illustrated by Margot Tomes (Dial, 1986)
Little Red Riding Hood, retold by Trina Schart Hyman (Holiday, 1983)
Little Tim and the Brave Sea Captain, by Edward Ardizzone (Puffin, 1983)
Madeline, by Ludwig Bemelmans (Viking, 1939)
Make Way for Ducklings, by Robert McCloskey (Viking, 1941)
Matthew's Dragon, by Susan Cooper, Illustrated by Joseph A. Smith (Atheneum, 1991)
Max's Dragon Shirt, by Rosemary Wells (Dial, 1991)
The Midnight Eaters, by Amy Hest, Illustrated by Karen Gundersheimer (Simon & Schuster, 1989)
Miffy, by Dick Bruna (Methuen, 1964)
Mike Mulligan and His Steam Shovel, by Virginia Lee Burton (Houghton Mifflin, 1939)
The Minpins, by Roald Dahl, Illustrated by Patrick Benson (Viking, 1991)
Miss Nelson is Missing, by Harry Allard, Illustrated by James Marshall (Houghton Mifflin, 1977)
Monster Mama, by Liz Rosenberg, Illustrated by Stephen Gammell (Philomel, 1993)
Mr. Hacker, by James Stevenson, Illustrated by Frank Modell (Greenwillow, 1990)
Mrs. Toggle's Zipper, by Robin Pulver, Illustrated by R. W. Alley (Simon & Schuster, 1990)
The Mysterious Tadpole, by Steven Kellogg (Dial, 1977)
The Napping House, by Audrey Wood, Illustrated by Don Wood (Harcourt Brace, 1984)
Night Cars, by Teddy Jam, Illustrated by Eric Beddows (Orchard, 1989)
No Jumping on the Bed, by Tedd Arnold (Dial, 1987)
Not the Piano, Mrs. Medley, by Evan Levine, Illustrated by S. D. Schindler (Orchard, 1991)
Osa's Pride, by Ann Grifalconi (Little, Brown, 1990)
Owen, by Kevin Henkes (Greenwillow, 1993)
Owl Babies, by martin Waddell, Illustrated by Patrick Benson (Candlewick, 1992)
The Phantom of the Lunch Wagon, by Daniel Pinkwater (Simon & Schuster / Atheneum, 1992)
The Pied Piper of Hamelin, retold by Barbara Bartos-Hoppner, Illustrated by Annegert Fuchshuber (HarperCollins, 1987)
Poonam's Pets, by Andrew and Diana Davies, Illustrated by Paul Dowling (Viking, 1990)
The Poppy Seeds, by Robert Clyde Bulla (Puffin, 1994)
The Principal's New Clothes, by Stephanie Calmenson, Illustrated by Denise Brunkus (Scholastic, 1989)
Regards to the Man in the Moon, by Ezra Jack Keats (Simon & Schuster, 1981)
Santa Calls, by William Joyce (HarperCollins, 1993)
Shorty Takes Off, by Barbro Lindgren, Illustrated by Olof Landstrom (R&S Books, 1990)
The Sign Painter's Dream, by Roger Roth (Crown, 1993)

The Silver Pony, by Lynd Ward (Houghton Mifflin, 1973)
Six by Seuss: A Treasury of Dr. Seuss, by Dr. Seuss (Random House, 1991)
Sleep Out, by Carol Carrick, Illustrated by Donald Carrick (Clarion, 1973)
Somebody Loves You, Mr. Hatch, by Eileen Spinelli (Simon & Schuster, 1991)
So Much, by Trish Cooke, Illustrated by Helen Oxenbury (Candlewick, 1994)
Stellaluna, by Janell Cannon (Harcourt, Brace, 1993)
The Story of Ferdinand, by Munro Leaf, Illustrated by Robert Lawson (Viking, 1936)
the Supreme Souvenir Factory, by James Stevenson (Greenwillow, 1988)
Sylvester and the Magic Pebble, by William Steig (Simon & Schuster, 1969)
The Tale of Thomas Mead, by Pat Hutchins (Morrow, 1980)
Ten Small Tales, retold by Celia Barker Lottridge, Illustrated by Joanne Fitzgerald (Macmillan, 1994)
Thomas' Snowsuit, by Robert Munsch, Illustrated by Michael Martchenko (Annick, 1985)
The Three Robbers, by Tomi Ungerer (Atheneum, 1962)
Tikki Tikki Tembo, by Arlene Mosel, Illustrated by Blair Lent (Holt, 1968)
Tom and Pippo Make a Friend, by Helen Oxenbury (Simon & Schuster, 1989)
The True Story of the Three Little Pigs, by John Scieszka, Illustrated by Lane Smith (Viking, 1989)
Truman's Aunt Farm, by James Kim Rattigan, Illustrated by G. Brian Karas (Houghton Mifflin, 1994)
Tuesday, by David Wiesner (Clarion, 1991)
The Very Hungry Caterpillar, by Eric Carle (Philomel, 1969)
Wagon Wheels, by Barbara Brenner, Illustrated by Don Bolognese (HarperCollins, 1978)
We're Going on a Bear Hunt, by Michael Rosen, Illustrated by Helen Oxenbury (Atheneum, 1992)
What's Under My Bed?, by James Stevenson (Greenwillow, 1983)
When the New Baby Comes, I'm Moving Out, by Martha Alexander (Dial, 1979)
Where the Wild Things Are, by Maurice Sendak (HarperCollins, 1963)
Where's Spot, by Eric Hill (Putnam, 1980)
Where's Waldo?, by Martin Handford (Little, Brown, 1987)
The Whingdingdilly, by Bill Peet (Houghton Mifflin, 1970)
Williams' Doll, by Charlotte Zolotow, Illustrated by William Pene du Bois (HarperCollins, 1972)

FAIRY AND FOLK TALES

Andersen's Fairy Tales, translated by L. W. Kingsland, Illustrated by Rachel Birkett (Oxford University Press, 1985)
The Fairy Tale Treasury, edited by Virginia Haviland, Illustrated by Raymond Briggs (Dell, 1986)

Household Stories of the Brothers Grimm, translated by Lucy Crane, Illustrated by Walter Crane (Dover paperback, 1963)
Michael Foreman's World of Fairy Tales, by Michael Foreman (Arcade, 1991)
the Rainbow Fairy Book, retold by Andrew Lang (Morrow, 1993)
The Three Bears and 15 Other Stories, by Anne Rockwell (HarperCollins, 1975)

Trelease, Jim. (1995). The read-aloud handbook. NY:Penguin Books, Ltd.

Lesson Six:

Big Books
and
How to
Use Them

TRAINING MODULE #2
CLASSROOM ENVIRONMENT AND PRACTICES

Lesson 6: Using Big Books

Objective: The teacher will learn how to use Big Books to promote concepts about print.

Purpose: In this section the teacher will learn how to present a Big Book to her class, how to ask questions to enhance the story and children's concepts of print, and how to extend the reading of the book into other literacy activities.

What Are Big Books?

Big Books are enlarged versions of popular and classical books that can be shared with a group of children. The experience is similar to lap reading in which an adult and child read a book together and experience the pleasure that comes from shared reading. In a beginning reading program Big Books offer to children the experience of becoming active participants in their learning. Reading is presented to them as a whole, not as the isolated decoding of letters and words which can tend to be slow and laborious to young readers.

Benefits of Big Books

There are several benefits that young children receive when participating in a Big Book experience. These include:

☺ It introduces children to the elements of a story line such as time, setting, plot, and character. Children involved in Big Books tend to remember and recall story elements better and recall the description and detail of the story more than in traditional reading of books.

☺ Children are more enthusiastic and interested in the stories that are presented by the Big Book experience.

☺ Big Books increase the attentiveness and interaction of young children with their teacher and other children.

☺ Big Books increase children's interest in print and its relationship to the language and meaning of the story.

Basic Steps in Using Big Books

Big Books are easy to use in a preschool classroom and will greatly enrich the literacy experiences of your children. Here are the basic steps to follow when introducing Big Books.

Step 1: Read the book aloud to the class

Have the book propped against an easel so your hands can be free to use a pointer or ruler to point out words and sentences. Read the entire book through to the class in an exciting and dramatic manner. Be sure every child can see the text and pictures as you read the story. By following the text with a pointer or ruler, the children can see exactly what you are reading. This way the children can see that you read from left to right, top to bottom, front to back. These concepts of print are introduced in context, not as an isolated skill.

At various times during the story stop and ask the children prediction questions such as: "What do you think will happen next?" Doing this will help children recall the story, understand it, and appreciate the author's purpose.

Step 2: Read the story again

The second time that the children and teacher read the story, opportunity for several teaching lessons can be conducted. These can include:

- The purpose of reading (for meaning-always-and for fun)

- Prediction (letting children supply the next word or discuss what might happen next)

- Conventions of print (front cover, back cover, title, left to right, correspondence of spoken and written words)

- Self-correction (using meaning clues, pictures, sentence structure, letter detail)

- Conventions of punctuation ("?!,.)
- Sight vocabulary (in the context of a sentence)
- Letter-sound relationships (in the context of a word)
- Intonation patterns and expression (thus eliminating word-by-word reading for a lifetime)
- Anything else that children might ask about or show an interest in - take advantage of the teachable moment!

During this reading and rereading of the story let the children chime in when a familiar refrain comes up in the story. For example in *Mrs. Wishy Washy* the animals say "Oh, lovely mud!" or the text says "wishy, washy, wishy, washy." The children love this part of the story. After a few rereadings children are ready to read the story for themselves.

Step 3: Independent exploration/examination

The third step in this process involves the children in their own exploration of the text. Most Big Books are accompanied by several smaller texts that are available for the children to read on their own. This is also a time when the children can listen to a recorded version of the story and follow along. Publishers supply these recorded versions but a teacher or parent can also do the recording.

Accompanying the manuals of Big Books are activities to extend the reading. These can include art activities, math activities, and other language arts experiences.

Make Your Own Big Books

Children learn by doing but any learning activity in a preschool classroom should be purposeful and pleasurable. Making their own Big Book as a class helps children integrate oral and written comprehension, retelling, sequencing, fine motor skills, and eye-hand coordination. It promotes plus meaningful group discussions. These Big Books can then be used for many more meaningful shared reading experiences.

Predictable books are an excellent example of the type of books that make good Big Books. Predictable books are those which have repetitive phrases or are written in rhyming text. Some examples are *Brown Bear, Brown Bear* or *Mrs. Wishy Washy*. After a teacher has read a predictable book the class can begin to fill in part of the text because of its rhyme or predictability, and it makes sense.

Activity: Here are the steps to follow in having your class make its own Big Book.

1. Have the children choose a favorite book that has been read to them or one from the library that they all like.

2. The teacher should copy the text onto large sheets of paper. Be sure to follow exactly how the text is arranged in the original book --words on the same line, and exact punctuation.

3. Reread the story, page by page, from these newly copied pages.

4. Give pages to the children and let them illustrate the pages with markers, crayons, colored pencils, or paint. Help the children choose illustrations which go along with the text.

5. Bring all the children together with their illustrated pages and have them help you put them together in the proper sequence.

6. This story can then be hung on a bulletin board at the children's eye level so all can share in the reading and rereading of the story.

7. After about a week of sharing this story you can staple the pages together

adding a cover and a title page. This book can now go into the class library to be enjoyed over and over again.

Additional Big Book Activities For Children

Choral or unison reading

After children have become familiar with a story, they enjoy reading the familiar rhymes or familiar patterns over and over. This is the time to start letting the class read the story with you as you run the pointer or your hand under each line. When you read with expression the children will follow suit and learn to read with expression also.

There are some stories that lend themselves to having the children read different parts. Dividing the class into boy and girl parts can be done or having different children read the animal parts can be done also. Some stories have a rhythm that the class can add tapping, chanting, singing, or whistling sounds. These additions often make the story and the words much more memorable.

Predicting with pictures

This activity helps children see the importance of predicting what is happening in the story through the use of the illustrations. This is an excellent prereading activity which aids in the comprehension of stories.

To begin this activity, read the title of the book and show children the cover. Ask the class what they think the story might be about. Then show them the illustrations page by page and ask them to predict what they think might be happening in the story or what will happen next. After you have completed the predictions go back and read the story and have the children compare their predictions to what actually happened in the story. Let them know that their predictions would make good stories also. This could be the beginning of a language experience lesson where the class writes their own story. Stress to the children the importance of picture clues to confirm what they think may happen.

Sequencing and retelling with pictures

In this activity a favorite book is chosen and the illustrations are photocopied. After reading the book to the class give each child one photocopied picture of the story, leaving space for writing on it. Have the children color the picture and write or tell what is happening in the picture. Then the class can take these pictures and arrange them in the sequence of the story. These can be hung on a bulletin board or wire and the entire story read and reread as many times as the children wish.

Summary

The following benefits are realized from the reading of Big Books: (Cassady, 1988)

- It enhances children's enjoyment and understanding of language.
- It develops their oral vocabulary, receptive as well as expressive.
- It fosters the concept of what reading is and what reading is for.
- It develops prereading skills such as left-to-right progression and the noting of story details.
- It fosters an understanding of the conventions and jargon of print in a natural setting.
- It gives children a sense of "book language" while seeing the text and hearing it read. It also provides opportunity for discussion of the story elements during and after the reading.
- It develops visual discrimination as well as letter and word recognition.
- It provides for activities that aid critical and creative thinking skills.

We hope this section has given you a better idea of the use of Big Books and how you can use them in your preschool classroom. You will find that they are a delight to use, and your children will love them.

References

Cassady, J.K. (1988, Fall). Beginning reading with big books. Childhood Education, 18-23.

Resources for Big Books

Available from: **The Wright Group**
19201 120th Avenue NE
Bothell, WA 98011

1-800-523-2371	(To order by credit card)
1-206-486-7868	(To fax your order)

The Story Box Read-Together Big Books contain all the structural elements that support the first efforts of young readers: rhyme, rhythm, repetition, natural language, and consistent sentence patterns that aid prediction. Includes: Mrs. Wishy Washy and many more titles. These Big Books come with small books and cassettes also. Available in Spanish.

Big Books:	**$27.00 each**
Pupil Books:	**$26.10 (6-pack)**

****

Big Book versions of some children's classics are available from:

Lakeshore
2695 East Dominguez St.
PO Box 6261
Carson, CA 90749
Phone: 1-800-421-5354

LK 200X Classroom Favorites Big Books Set 1 **$96.50**

Includes: (each book is also sold separately)

BK 1235	Good-Night Owl!	$16.95
BK 660	Big Red Barn	19.95
BK 6528	The Napping House	19.95
BK 668	If You Give a Moose a Muffin	19.95
BK 659	The Three Billy Goats Gruff	19.95

LK 300X Classroom Favorites Big Books Set 2 **$99.50**

Includes: (each book is also sold separately)

BK 818	Mr. Gumpy's Outing	$19.95
BK 483	Tikki Tikki Tembo	19.95
BK 338	The Little Red Hen	19.95
BK 6503	Growing Vegetable Soup	19.95
BK 787	Elephants Aloft	19.95

BK 5302X Big Book Classics Library (Set of 6) **$29.95**
Includes books like:

Rapunzel
The Ugly Duckling
The Emperor's New Clothes
Rumpelstiltskin
The Elves and the Shoemaker
Thumbelina

BK460X Big Book Activity Kits Complete Set **$179.00**
Includes: a favorite big book activity guide with corresponding cross-curricular activities that use ordinary classroom materials.

Title	Big Book + Activity Kit $29.95	Big Book Only $19.95
Jamberry	LK 362	BK 1804
There's a Nightmare in My Closet	LK 361	BK 3310
It Looked Like Spilt Milk	LK 360	BK 1812
Rosie's Walk	LK 363	BK 463
Jump, Frog, Jump	LK 365	BK 465
Peter's Chair	LK 364	BK 1805

Big Books are also available from:

RIGBY
PO Box 797
Crystal Lake, IL 60039-0797
Phone: 1-800-822-8661

Traditional tales such as:
The Gingerbread Man and
The Little Red Hen
2 Big Books
12 Small Books
2 Cassettes For $118.00

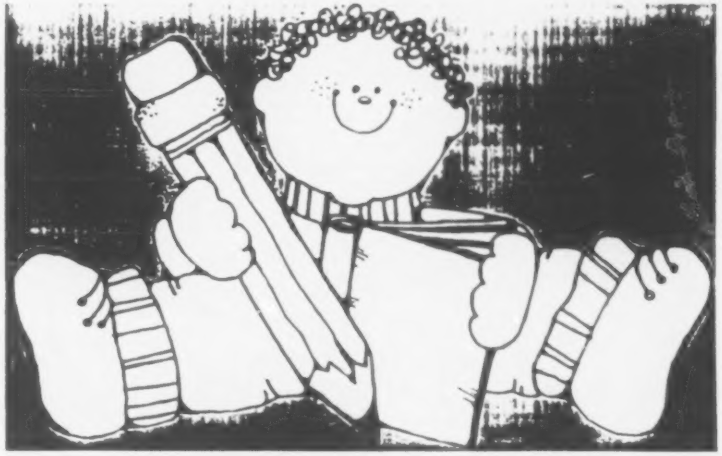
They also have available Big Books in contemporary stories, science and poems, and rhymes and songs.

Benefits of Big Books

- Enhances children's enjoyment and understanding of language.
- Increases more enthusiasm and interest in the stories.
- Increases the attentiveness and interaction of children.
- Increases children's interest in print and language.

How to Read a Big Book

- Read the book aloud to the class.
- Read the story again. Teaching lessons can also occur at this time.
- Let the children have time for independent exploration.



Activities for Big Books

- Choral or unison reading.
- Predicting with pictures.
- Sequencing and retelling with pictures.

Training Module

#3

Supporting Emergent Literacy Practices at the Local Level

by

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Brenda McGuire

Head Start Emergent Literacy Project - University of Idaho

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Table of Contents: Module #3
Supporting Emergent Literacy Practices at the Local Level

Table of Contents..........3 - i

Lesson 1: Evaluating the Center and Parent's Report Card..........1
    Classroom Environment Checklist..........2-3
    Parent Report Card..........4

Lesson 2: Setting up Workshops..........5
    Checklist..........8
    Report of Workshop..........9

Lesson 3: How to Teach a Lesson..........10
    Sample Lesson Plan..........11
    Blank Lesson Plan..........12

Lesson 4: Action Plans..........13
    Action Plan..........16

Lesson 5: Evaluation of Your Training Workshop..........17
    Workshop Evaluation..........18

TRAINING MODULE #3
SUPPORTING EMERGENT LITERACY PRACTICES AT THE LOCAL LEVEL

Lesson 1: Evaluating the Center and Parent's Report Card

Objective: The parents and staff members will evaluate their centers or homes to understand their own level of emergent literacy activities.

Purpose: The purpose of this lesson is to help you carry out an evaluation of the emergent literacy practices in your home or center. It is important to do an exercise like this to help you recognize the activities you currently "do" and those you may want to improve upon.

These evaluations are confidential. Only you will examine them to evaluate your plans concerning emergent literacy. We have designed two evaluations. One is designed for use by the staff member or administrator, and the other one is for use by the parent. You may wish to fill out both of them. These evaluations will help you when you are ready to complete your action plans.

Classroom____________________
Date__________________________

Emergent Literacy
Classroom Environment Checklist

Think about your own classroom or center. Place a check before the items or conditions that exist in your classroom or center.

Classroom Environment Checklist				
Feature *My classroom or center has:*	**Yes, it exists all the time.**	**It exists but not all of the time.**	**No, it does not exist.**	**I don't know if it exists but I'll find out.**
1. **Current child-generated messages**, labels, or stories that are either child-written or child-dictated.				
2. **Messages about the current day** like schedules, assignments, notices, news, or announcements.				
3. **Displayed directions for activities** that give directions for activities or procedures that children can carry out independently.				
4. **Sign-in charts or sheets** that call for children to record information in print or symbol, or to sign names.				
5. **Different kinds of books** displayed so they are clearly visible to the children.				
6. **Different kinds of recording tools** so children can record events, ideas, or information. These can include pencils, crayons, chalk, tape, or recorders.				
7. **Different kinds of recording materials** for children to record upon like audiotape, stationery, chart paper, chalkboard, or drawing paper.				

Classroom Environment Checklist				
8. **Different references** like lists, pictures, or charts so children can use them to help with ongoing activities.				
9. **Print or writing segments** related to nearby materials, objects, or pictures. This print needs to be clearly related to the materials in some way. Labels are excluded.				
10. **Books related to nearby materials**, objects, or pictures. These books need to be clearly related to those materials in some way.				
Comments:				
Feature *My classroom or center has:*	**Yes, it exists**	**It exists but not all of the time.**	**No, it does not exist**	**I don't know if it exists but I'll find out.**
11. **Community culture/language books or print segments**. These books and print need to be written in children's home language or reflect their home culture.				
12. **Presence of empty display space** so children can display their own work at their eye level.				
13. **Presence of display tools** like tacks, tape, label blanks so children can display their materials.				
14. **Presence of books** with cover or page displayed.				
15. **Presence of functional labels** that give information about contents, use, or procedures.				

Classroom Environment Checklist				
Comments:				
Literacy activities that are encouraged in my classroom or center:	**Yes, it exists all the time.**	**It exists but not all of the time.**	**No, it does not exist.**	**I don't know if it exists but I'll find out.**
1. Reading aloud each and every day in either group or small group settings.				
2. Encouraging children to bring books from home to share.				
3. Regular library visits.				
4. Having a literacy center which includes reading, writing, and listening items.				
5. Providing writing materials and books in all centers including the dramatic play area.				
6. Encouraging children to write their names on art work, other papers and signing in every day.				
7. Providing journals for children to write in every day.				
8. Providing opportunities for children to read or listen to books several times a day either individually or in a group.				
Comments:				

Signature of person filling out this form________________________________

Adapted from Loughlin, C.E. & Martin, M.D. (1987). Supporting literacy: Developing effective learning environments. Teachers College Press. New York and London.

Parent Report Card

What to look for:	My Score:
I have a time and place for reading (quiet, private, good light, etc.)	
I read myself to set an example	
I talk about things I have read	
I go to the library	
I read aloud to my child every day	
I have books in my home for my child.	
I know the kind of books my child likes best	
I know what my child is reading	
I encourage my child to read different kinds of books	
I tell my child unknown words	
I listen when my child talks about books or reads aloud	
I have plenty of writing materials at home	
I give books as gifts	
I have my child's eyes and ears checked once a year	
I visit with my child's teacher	
I make reading important and FUN	

Score yourself as:
G = Great
S = Satisfactory
NI = Needs Improvement

TRAINING MODULE #3
SUPPORTING EMERGENT LITERACY PRACTICES AT THE LOCAL LEVEL

Lesson 2: Setting up Workshops

Objective: The parents and staff members will learn how to set up their own emergent literacy workshops at their programs or centers.

Purpose: Upon completion of the Head Start Emergent Literacy Workshop training you will return to your local program to serve as a specialist in emergent literacy practices. You will be expected to provide training and consultation services to both classrooms and families. This lesson will furnish you with ideas and checklists for setting up the workshops at which you will train other staff and parents.

Identifying Your Training Objectives

The first thing that you need to decide is whether you will focus your training to include the parent module or the classroom training module or both. We prefer that you present both modules, and it probably is best to present these modules as a team. Depending on your situation, it may be more beneficial for one of you to present to the parents and the other one to present to the staff and teachers. Either way, it is important for you to identify your module so you can prepare your materials and begin to identify your participants.

Identifying Your Participants

In order to set up your own training workshop you will need to identify who will be attending. The following is a list of suggested staff and parent participants:

Staff

Lead teachers
Teaching Assistants
Teacher aides
Cooks
Bus Drivers
Classroom volunteers
Administrators
Other______

Parents

Parents at parent meetings
Policy council members
Family advocates
Family support personnel
Other______________

Identifying Meeting Times and Locations

When you are preparing to schedule times for your workshop presentations, consulting with your program administration is a good place to start. Training for staff personnel can take place at one or two of the previously scheduled in-service training dates for your program. Meeting with your program's director, staff development director, or education coordinator will give you the opportunity to inform them of the information you are prepared to teach. They will help you identify the dates and times that will be most beneficial to classroom staff. Parents should be invited to these staff trainings also.

There are several opportunities to share the training information with parents and families. Most Head Start centers have a monthly parent meeting. Emergent literacy is an excellent topic for one or more of these meetings. Also presenting this information to your program's policy council will enlist their support for your task. Another way to reach parents in your program is to provide training opportunities in emergent literacy practices for those who make home visits. There are lots of ideas in the teaching modules for literacy activities that families can participate in with their children.

Identifying Equipment and Materials Needed

Before you begin your training you will need to gather together equipment and materials for your presentations. Here is a checklist of the items you might need for your workshops.

Checklist of Items for the Workshop

_____Workbook with appropriate teaching lessons

_____Videos to supplement the lessons

_____Viewing guide to accompany each video

_____TV/VCR

_____Overhead transparencies

_____Overhead projector and screen

_____Chairs and tables

_____Childcare

_____Snacks

_____Evaluations for participants at end of session (to be sent to the Emergent Literacy Project staff)

The next page is a checklist (for your own use) that will help you prepare your workshop.

CHECKLIST

(for your own use)

✏ **Identify Your Training Objectives** (You must teach both modules to be eligible for the honorarium check.)

Module #1: Parent/Family Training______________________________

____

Module #2: Classroom Training________________________________

____

✏ **Identify Your Participants** (Please specify the # of participants attending.)

_____Parents _____Staff _____Administration

✏ **Identify Meeting Times and Location** (Allow at least 2 hours of training per module to qualify for the check.)

_____Parent/Family Training
Module #1

_____Classroom Training
Module #2

____
Date Times: Start - End

____
Location

____
Date Times: Start - End

____
Location

✏ **Identify Equipment and Materials Needed**

- See "Checklist of Items for the Workshop" on the previous page.

✏ **Evaluation**

- An evaluation form is included in lesson 4. Please photocopy this form and distribute it to your participants.
- Please return the **completed evalutions** to the Head Start Emergent Literacy Project staff with your **Report of Workshop** form.

REPORT OF WORKSHOP

(to be returned with the evaluations)

✏ **What were your training objectives?** (You must teach both modules to be eligible for the honorarium check.)

Module #1: Parent/Family Training ______________________________
____

Module #2: Classroom Training ________________________________
____

✏ **Who were the participants?** (Please specify the # of participants attending.)

_____Parents _____Staff _____Administration

✏ **When was the training held?** (Allow at least 2 hours of training per module to qualify for the honorarium check.)

_____Parent/Family Training Module #1	_____Classroom Training Module #2
Date Times: Start - End	Date Times: Start - End
Location	Location

✏ **To receive the $50 honorarium check, please return the following forms (completed):**

- ✓ Report of Workshop (signed below)
- ✓ Evaluations from your participants

Return to: Head Start Emergent Literacy Project, ICDD-University of Idaho, 129 W. 3rd St., Moscow, ID 83844-4401

I hereby verify that the workshop was given as indicated in the report above. This is an accurate reflection of the time and efforts that I/we put into our Emergent Literacy Workshop.

Trainer's signature ______________________________ Date __________

Director's signature ______________________________ Date __________

TRAINING MODULE #3
SUPPORTING EMERGENT LITERACY PRACTICES AT THE LOCAL LEVEL

Lesson 3: How to Teach a Lesson

Objective: The parents and staff members will learn how to teach a lesson from the training modules.

Purpose: After you have set up your workshop you may be wondering how to go about teaching a lesson from the training modules. In this lesson we will walk through the steps necessary to teach a lesson to your participants. All the information needed to teach a lesson is incorporated in the training modules but for some of you handling all that information may seem scary. We hope to put it into a format that will be a little less scary and enable you to teach the lessons in an effective manner. Included in this lesson is a sample draft lesson plan for Lesson 6 from the Training Module #2 "Using Big Books."

How to Write a Lesson Plan

The lesson plan that we use is fairly simple and straight forward. It is divided into three parts which include:

- **Objective**. This is where you state the goal that you wish the participant to achieve once they have completed the lesson. Usually the objective is stated simply like "the teacher will learn how to use Big Books to promote concepts about print."

- **Materials.** The next step is to identify the materials that you will need to carry out your lesson. Include everything that you need from pens and paper to an overhead or VCR. This will enable you to have all materials present before you begin your presentation.

- **Content.** This section is used as an abbreviated outline of the content that is contained in the lesson. It can be as detailed as you like or just a basic outline. How detailed it is depends on your comfort level on delivering the information.

Sample Lesson Plan

Here is a sample lesson plan for "Using Big Books" from Training Module #2, Lesson 6.

Lesson 6: Using Big Books **Lesson Plan**		
Objective	**Materials**	**Content**
The teacher will learn how to use Big Books to promote concepts about print.	1. Segment of Video #2 which shows Big Book reading. 2. TV/VCR 3. Overheads about Big Books 4. Overhead 5. Lesson material from Training Module #2, Lesson 6. 6. A Big Book	1. Start lesson by showing the Big Book reading from Video #2. 2. Talk about the benefits of using Big Books. • Introduces children to the elements of a story line. • Children are more enthusiastic and interested in the stories. • Increase the attentiveness and interaction. • Increase children's interest in print. 3. Present basic steps in using a Big Book. • Read the book aloud to the class. • Read the story again. • Independent exploration/examination. 4. Talk about how to make your own Big Books. 5. Present additional Big Book activities for children. 6. Demonstrate a Big Book reading with the participants.

Lesson Plan

Lesson ____ Title ______________________________		
Objective	**Materials**	**Content**

Presentation Styles

*Lecture Style

Think, pair, share

Advanced organizers

*Participatory Style

Brainstorming

*Panel Discussions

*Round Table Discussions

*Guided Small Group Activities

TRAINING MODULE #3
SUPPORTING EMERGENT LITERACY PRACTICES AT THE LOCAL LEVEL

Lesson 4: Action Plans

Objective: Parents and staff members will develop action plans to implement specific activities to increase the use of emergent literacy practices in their Head Start Centers.

Purpose: The purpose of this lesson is to help you as a parent or staff member develop action plans that will guide you in designing activities for furthering emergent literacy practices. The information presented is to be taken back to your centers.

We hope since you have participated in our workshop that you are now excited about sharing this information with other parents and staff. Sometimes when a person attends workshops they are very excited about the material and want to help others change their beliefs and practices. However when you return home you may find it difficult to share your ideas or may find that other people do not become as excited as you are. You may also find that when you implement these ideas in your own home or classroom you do not have other people to support you and you may get discouraged. In this section we will help you develop an action plan that will help you implement the activities you have learned in our workshops. These action plans are meant to be used in conjunction with your workshops and may also serve as additional plans in implementing specific literacy activities. They may serve as your personal "mission" statement to further emergent literacy.

What is an Action Plan?

An action plan is an outline of the steps that you can take to change attitudes or practices in your own Head Start center. Effective action plans usually have at least three parts:

- a statement of "what is" currently happening
- a statement of "what you want to happen"

- some ideas about "how to get there" which often includes a list of people or organizations who can help you accomplish your goals.

Who Does the Action Plan Address?

Your action plan may address three different groups of people. You may want to focus your efforts on parents, staff, or administrators. Each of these groups play important roles in making literacy decisions in your programs. The following is a description of each of these groups and the reasons why it is important to elicit their support.

Parents: Parents include the adults in the family of the children who participate in your program. Parents are considered their children's first teachers and play a critical role in the early development of the literacy of their children.

Staff: Staff include all of the adults who work in the early childhood program. This includes everyone from the bus driver to the cooks to the director. All of these people should be involved in literacy activities in some way.

Administrators: Administrators include those who make decisions about how the resources in a program are spent. These are the people that often set priorities and set up budgets based on these priorities. We want to be sure that these people realize the importance of including resources for literacy purposes.

Designing an Action Plan

To design your action plans we suggest a very simple format. There are four steps in your plan that will help identify those elements that you want to stress in your workshops and your overall goal to be a specialist in this field.

✔ **Step 1: Identify "what is":** In this step you want to identify what you know is already happening in your center or home. For instance, if your goal is to increase storytime reading in your classroom, identify what the current level of reading is in your classroom. If your goal is to spend more money for quality children's literature, identify the amount that is currently being spent in your program.

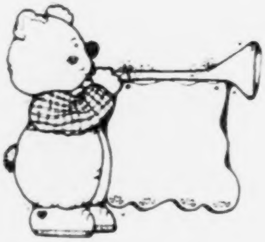
✔ **Step 2: Identify "what you want to happen."** In this step, you are visualizing what you want to eventually happen in your home or center. This is the step where you might want to talk about how long and how often you want children to be read to or the amount of money that you would like to be spent on children's books. Be very specific in this step and think big!

✔ **Step 3: Identify "how to get there."** This is the step where you identify the people and resources that are available to you to help carry out your plan. This will naturally include the people in your center and can also include other people in your location that would be supportive of emergent literacy practices. Personnel from your school district may be included and of course those of us from the Emergent Literacy Project are available for support and encouragement. Think of events that happen throughout the school year like parent nights or staff development. These will be opportune times to present ideas and training.

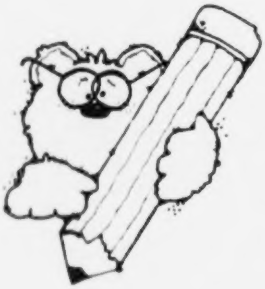
✔ **Step 4: Follow up.** Once you have filled out an action plan you need to put it into action. Identify the time frame in which you want to complete your plan and the follow up activities that you would like to see. This is important so you can decide whether or not your plan was successful.

Action Plan

What is currently happening in my program or home.



What I want to happen.



How to get there.

Time frame and follow up activities.

This action plan addresses:______parent

______staff

______administrator

TRAINING MODULE #3
SUPPORTING EMERGENT LITERACY PRACTICES AT THE LOCAL LEVEL

Lesson 5: Evaluation of Your Training Workshop

Objective: The parents and staff members will evaluate their own workshop.

Purpose: After you have completed your workshop, it is important for you to determine how effective you were in presenting information and helping others in changing their practices in emergent literacy. We have designed an evaluation form for you to pass out to your participants at the end of your workshops. After you receive the evaluations back take some time to read over the comments and suggestions from your participants. Please make a copy of the evaluations and send the originals back to us at the project office.

Head Start Emergent Literacy Project

Workshop Evaluation

My connection to Head Start:

☐ Parent of Head Start Child
☐ Teacher Aid
☐ Teacher
☐ Education Coordinator
☐ Other (list)______________________________
☐ Special Needs Coordinator
☐ Family Services Coordinator
☐ Director

My level of prior knowledge on this topic was: ☐ high ☐ medium ☐ low

Rate the following statements from 1 (completely disagree) to 5 (completely agree).

	Completely Disagree				**Completely Agree**
My expectations for this presentation were met.	1	2	3	4	5
The presentation was well organized.	1	2	3	4	5
The information presented will be useful.	1	2	3	4	5
The written materials were appropriate and useful.	1	2	3	4	5
My attitudes changed about emergent literacy.	1	2	3	4	5
I gained knowledge about emergent literacy practices that I intend to use.	1	2	3	4	5
Overall, the information presented to me will be useful.	1	2	3	4	5

What I liked about the presentation:

My ideas for improving either the presentation or written materials: